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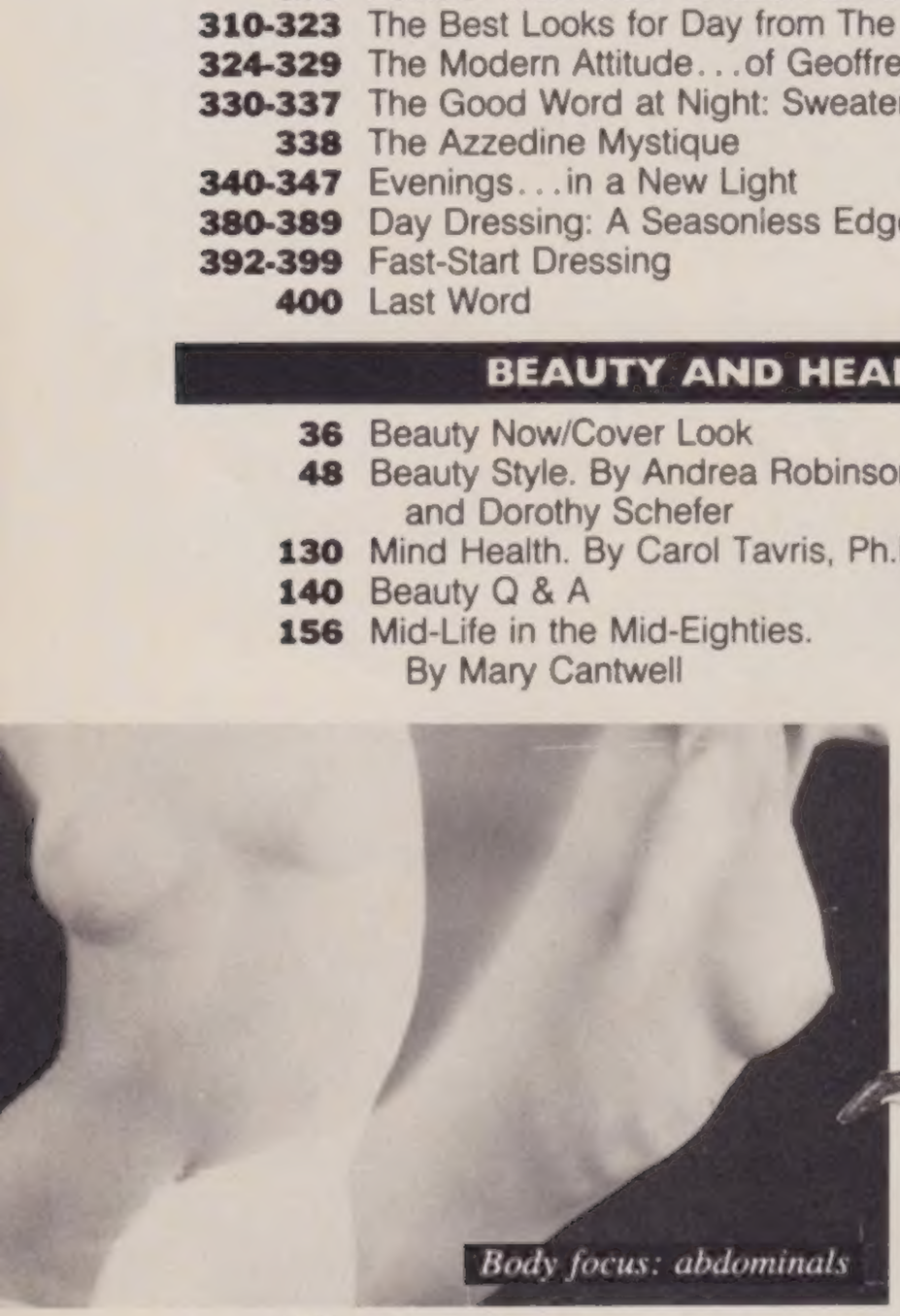
february

FASHION

196 F.Y.I.: Sunglasses—New, Hot, and Cool. By Kathleen Beckett
244 Vogue Style!...at Stores Across the Country
274-304 Vogue's View: People, Places, Ideas. By André Leon Talley
309 Point of View: How To Look at Fashion This Season
310-323 The Best Looks for Day from The New York Collections
324-329 The Modern Attitude...of Geoffrey Beene
330-337 The Good Word at Night: Sweater-Dressing!
338 The Azzedine Mystique
340-347 Evenings...in a New Light
380-389 Day Dressing: A Seasonless Edge
392-399 Fast-Start Dressing
400 Last Word

BEAUTY AND HEALTH

36 Beauty Now/Cover Look
48 Beauty Style. By Andrea Robinson and Dorothy Schefer
130 Mind Health. By Carol Tavris, Ph.D.
140 Beauty Q & A
156 Mid-Life in the Mid-Eighties. By Mary Cantwell


Body focus: abdominals

The seasonless edge

178 Beauty Now
181,192 Hair Now
214 Health. By Melva Weber
221 Fitness Now: Reflecting on Exercise. By Ruth Nathan
370-377 Beauty: Changing Looks
375 Confident Color. By Shirley Lord
378 The Abdominal Effort. By Janice Kaplan
379 Ten-Minute Daily Abdominal Shape-Up
390 Vaccines: How Killer Diseases Can End Now. By Melva Weber
402-409 Health Style: Anti-Cancer Habits...Drink Is a Drink?
406 Your Diet: On the Fat Track. By Judith S. Stern, Sc.D.
408 Your Well-Being. By Barbara Lang Stern

PEOPLE ARE TALKING ABOUT

60-98 What's News, What's Coming: Movies, Art, Music, TV, Videos, What's Funny, Photography
102 Between Us. By Lorraine Davis
126 Money: Saving and Spending. By Marion Asnes
168 Cartier: The Jewel in the Crown. By Joan Juliet Buck
200 Peggy Guggenheim's Eccentric Venice. By Jacqueline Bograd Weld
222-240 Books: What's Best This Month
348-357 The New Spain. By Barbara Rose
358 Kris Kristofferson: The Incredible Thinking Man. By Molly Haskell
360 Dianne Wiest: Woody Allen's New Star. By Hal Hinson

LIVING

242 Entertaining. By André Leon Talley
248 Currents: The "Thinking" Gadget. By Barbara Plumb
250,253 Living. By Barbara Plumb
256 The Best of Wines: California Cabernets. By Martin Gersh
258 Food in Vogue. By Barbara Kafka
362-369 A House in the Country: Marie-Paule Pellé's Unconventional French Manor. By Gini Alhadeff

Daytime appeal

French country flair

TRAVEL

262 Travel Now. By Richard Alleman
264 Think Pink! A Fresh Look at Bermuda. By Jeanne McCulloch
267 Vogue Travel Guide
270 Goa: India's Lushest Land. By William P. Rayner

IN EVERY ISSUE

34 Masthead
38 Reader Letters
116 Horoscope. By Rockie Gardiner

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BOULEVARD *four*

Gerard Pipart:
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Glamour of a Mid-Winter
Night in the City

His extravagant gown sprinkled with jewels. Openly feminine in black silk crepe. The Nina Ricci Boutique on Boulevard Four, New York.

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MARY ANN RESTIVO

The Little Shops

In a fast-forward mode (to keep pace with you), Mary Ann Restivo envisions spring. The long and short of it: black and white check linen jacket, over red silk walking shorts, and white pique linen t-shirt.

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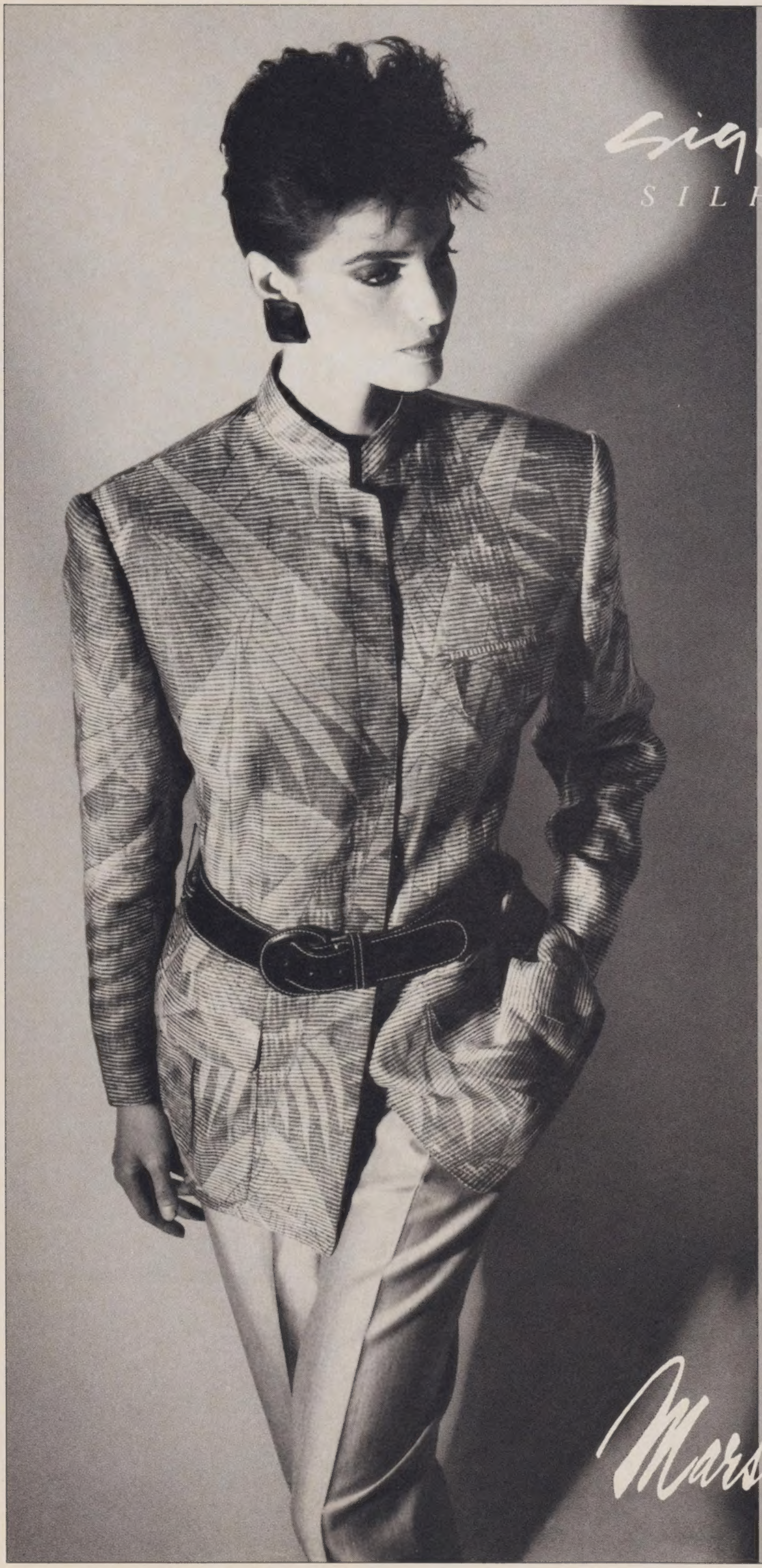

the
Significant
SILHOUETTE

Louis Dell 'Olio for Anne Klein and Co...the promise of spring to come. Begin a passage to a new slimness, a new allure of body-conscious line. Here, the message emerges. Note the signs: spare, yet sumptuous. For this spring a no-nonsense approach is taken, defining the body in clothes to conquer every contour. Belt a jacket. Refine the line, throughout. The linen jacket, slightly longer and cinched in platinum and black, 430.00. Slim slacks of wool and cotton in platinum, 220.00. Both, sizes 4 to 14. (Merchandise available in late February). Designer Collections, State Street, Water Tower Place, Old Orchard, and our Texas Gallerias.

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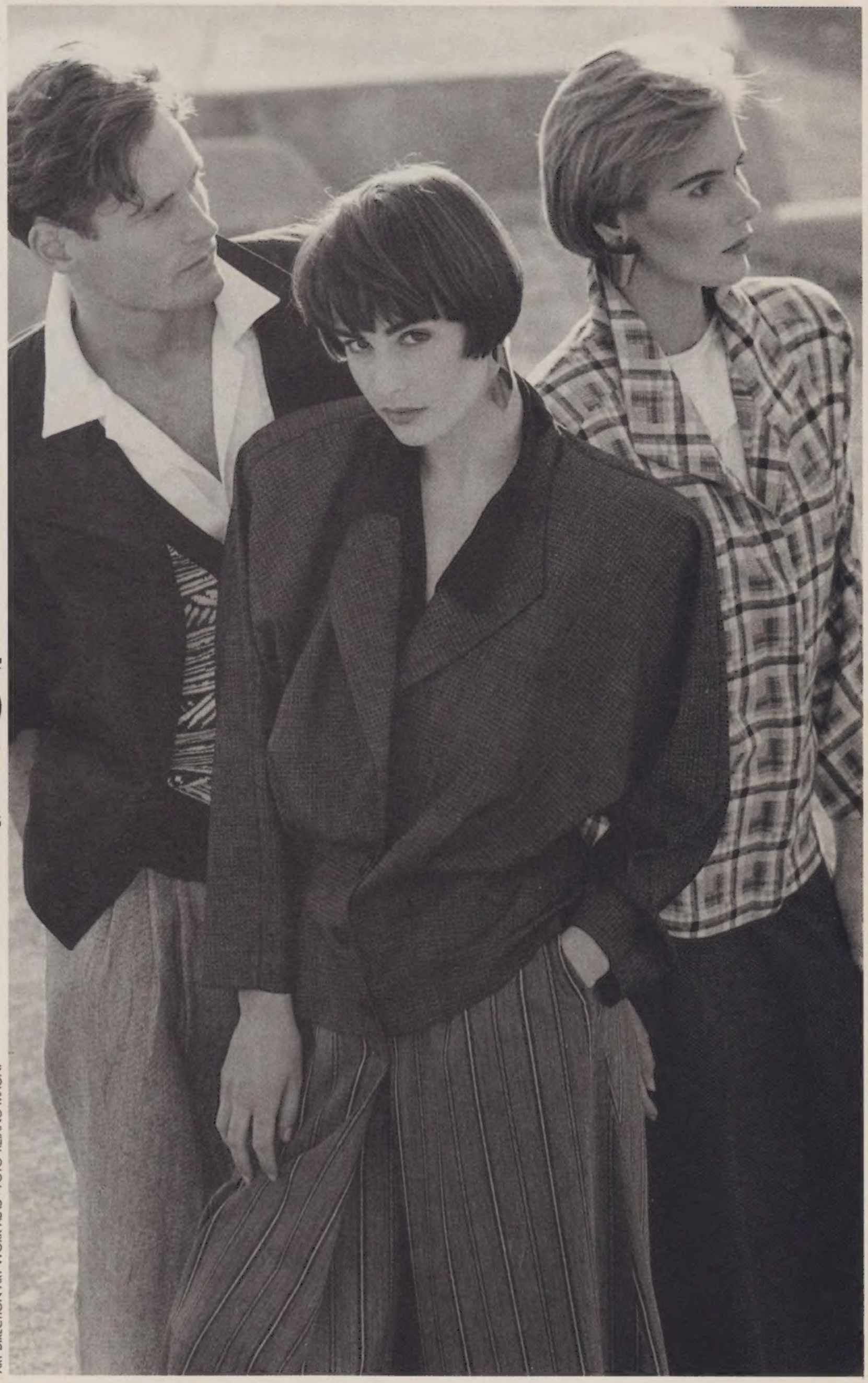

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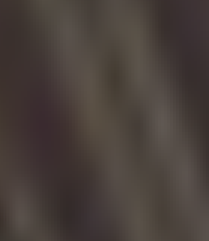
PERRY ELLIS COLLECTION

Nat Kaplan The dramatic navy and white ensemble visits the galleries. Ultrasuede® skirt, printed crepe de chine blouse, striped mohair jacket with Ultrasuede® trim. Sizes 6 to 16, about $500. Nat Kaplan, Inc., 498 Seventh Ave, N.Y. 10018. Painted wall sculpture by Susan Diamond.

andré laug
for
Martha
Park Avenue Palm Beach Bal Harbour Trump Tower



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ULTIMA II

Kim is wearing Starry Violet and Moonlight Beach on her eyes, Peach Cloud on her cheeks and Pink Opaline on her lips. Her fragrance is Maroc

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PHOTO: DANIEL DE AZOULAY, HAIR: VIVIA,
MAKEUP: SHEILA INGRAM

Lillie Rubin

THE PALM BEACHES BAL HARBOUR CORAL GABLES DADELAND FT. LAUDERDALE HOLLYWOOD PLANTATION BOCA RATON POMPANO ST. PETERSBURG ORLANDO CLEARWATER
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BONWIT TELLER

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© 1986 Estée Lauder, Inc. Photographs: Skrebneski Polished Performance Lipstick and Nail Lacquer: Poster Pink

Women's Clothing—Jacket: Album by Kenzo Checked Shirt: Forenza Suit: Barry Bricken Men's Clothing—Basco

ESTĒE LAUDER INTRODUCES

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TO CELEBRATE THE PLEASURES OF SPRING

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Louis Dell'Olio
for
Anne Klein & Co.
at
Robinson's
CALIFORNIA

PHOTOGRAPH BENOIT MALPHETTES

Barbara Alexis

Kim Alexis

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This new complex will help stop age breakdown where you age first and most: around your eyes.

It's a sad but indisputable fact: the area around your eyes is often more expressive than your eyes.

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It fortifies fragile eye tissue, helps to diminish dry, demoralizing lines, smoothes creping, even firms and lifts slackness. The ultra violet absorber wars against damaging sunlight.

One more lovely aspect of this remarkable complex: Since men as well as women suffer from fragile skin under their eyes, they too will benefit from ProCollagen Anti-aging Complex for Eyes.

What more need we say?

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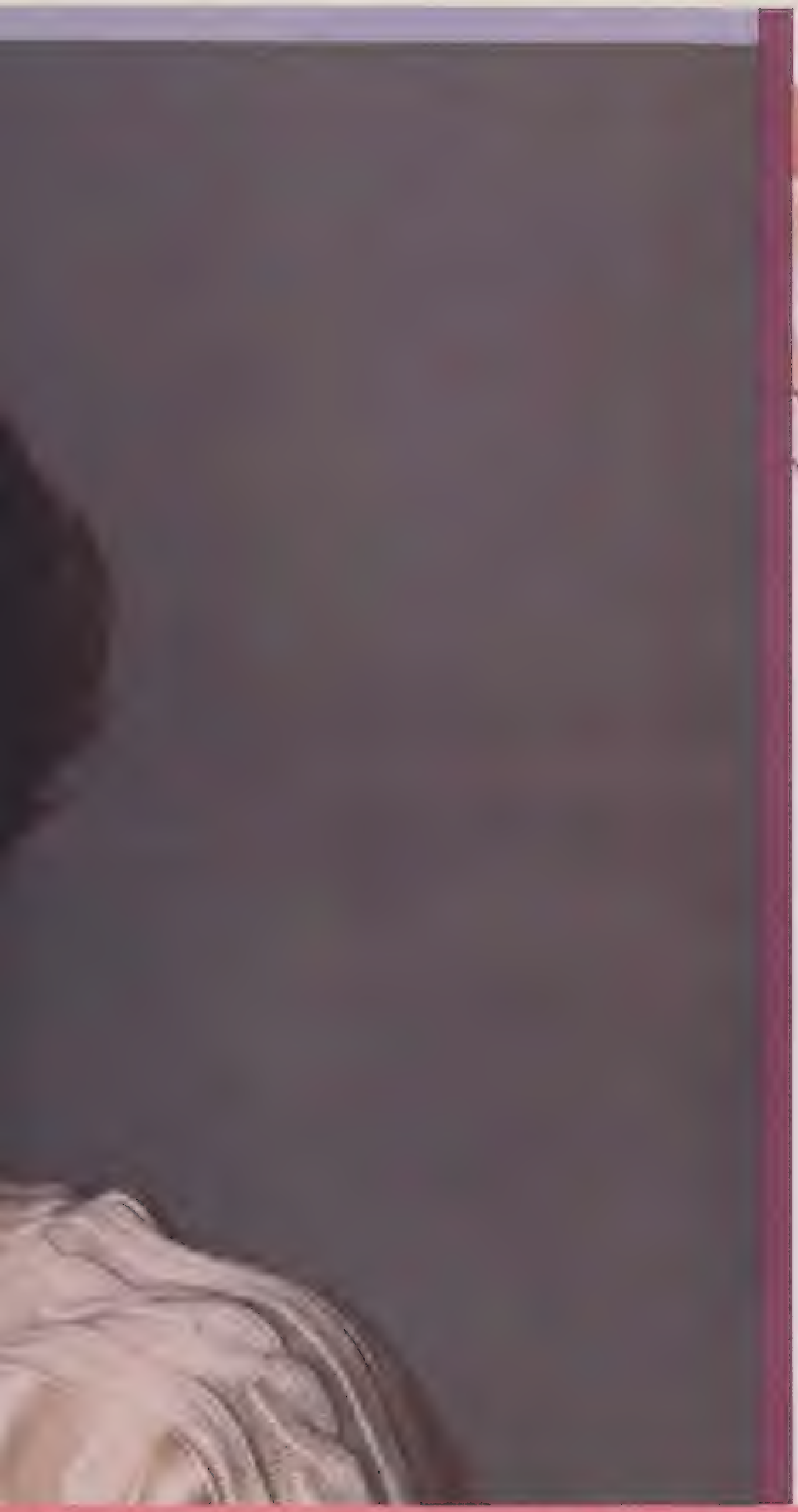

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BEAUTY NOW

Evening: the makeup to wear with white . . . a new slant on scent, on seasonal skin care

COVER LOOK

This spring, accessories provide a big part of the pleasure of dressing. And the newest beauty "accessory" this season, the unexpected look-changer on model/student Brooke Shields, left, and on the cover: a wig! The subtle difference here: a wig that is cut and "shaped" for an instant change in length, style (the other, more dramatic side of wigs at night, pages 373, 374). The makeup difference: orange lips—from hot-bright to toned-down—often, as here, as the one strong face-coloring note with almost bare cheeks, neutral, lined eyes. The elements, from Charles of the Ritz: Earth, Wind & Fire eyeshadows, Perfectly Chestnut Accent Stick on eyes; Iced Apricot Perfect Finish lipstick. Makeup, Andrea Paoletti for Puccio & Franco; wig, cut and styled by John Sahag, John Sahag Salon, NYC. Geoffrey Beene's T-shirt, jacket. Hat, Sherry Vigdor; gloves, Aris Isotoner; bracelets, Debra Fine Yohai. Wig, Theresa Wigs, NYC. Photo, Avedon. Details, last pages.

SKIN TALK

At this time of year, when it is not uncommon for skin to become dry to the point of flakiness, gentle exfoliation is a must. The benefits, noted Diana Bihova, M.D., clinical instructor, dermatology, NYU School of Medicine, go beyond smoothing skin's surface. Removing dead cells also revs circulation, improves the skin's ability to hold onto moisture. Cautions: Avoid highly abrasive sponges or cloths; opt for a sea sponge or grainy cleanser. If skin is sensitive, soothe with moisturizer before *and* after exfoliating. Frequency? Twice a week at most; *never* on skin with broken capillaries, active acne, or right before heading outdoors into the cold. Key last step: applying a rich skin-hydrating cream, such as Biotherm Hydrothermal Suractivée.

white at night

In a spring season in which white is the stand out fashion "color" at night, it's not surprising that evening makeup is stronger, more "pigment"-like. Attractive: color focused on a single feature —most often, now, lips or eyes. Turquoise mascara and liner "pooled" near eyelashes, set off by neutral, no-color (but not unmade-up) cheeks and lips. Single cosmetic that "turns" a look from day to night: Yves Saint Laurent's shocking pink mascara!

Makeup accessory of the moment: silver powder, subtly muting other colors by day and lavishly stroked on brows at night...

BILL KING

scent matters

"I live in houses filled with fragrance, with scented candles—heliotrope in summer, cinnamon in winter—lit day and night. . . Today, wearing fragrance is part of being well-groomed, for a man as much as a woman," says designer Karl Lagerfeld (*left*), whose second men's scent, KL Homme, debuts next month. Of its distinctive character—the impact of citrus, patchouli, and moss—Lagerfeld says, "It has an edge to it. . ." What lies ahead? "Stronger men's fragrances. . . and, someday perhaps, fragrance pills that, taken in the morning, keep a scent strong for ten hours or more". . . .

A time-honored way of upping fragrance "voltage": layering, now not only of different fragrance forms but of complementary scents—the idea behind the Les Grains collection imported here from France by Rosemarie Stack. The names evoke the differences: Les Grains de Sable, de Folie, de Passion. . . . Latest trend in bottling and composition—to fragrances that aim at timelessness as well as capturing the spirit "of the moment." Connoting lasting quality: Jacomo's Parfum Rare—spicy cardamon over jasmine and iris—and Givenchy III, now in dusting powder and moisturizing body cream. . . . Timely pleasure: Diane Love's new environmentals—candles, bath crystals, potpourri—infused with the fragrance "A Garden After Rain."

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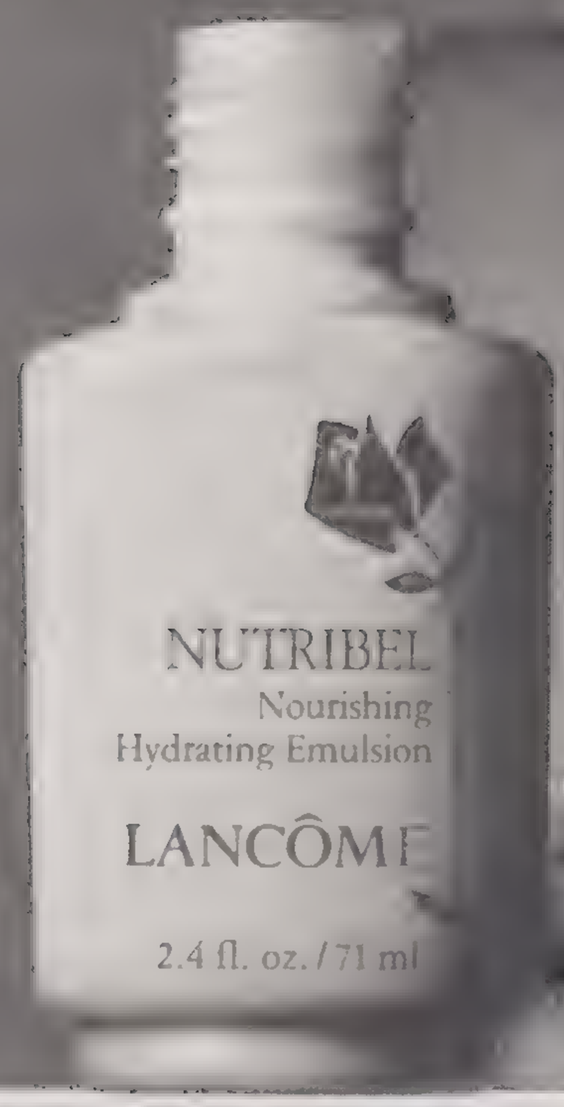

LANCÔME
PARIS

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reader letters

Of Riddles and races

What a nice surprise the article on Libby Riddles was ["Libby Riddles: Racing To Victory," by Mark Strand, December 1985]. We lived in Anchorage, Alaska, and I am very familiar with the Iditarod. The race is grueling; anyone who finishes is really a winner. . . .

We left Anchorage in 1982, not really by choice; my husband is a pilot in the Air Force and our tour was ended. We hope to return to Alaska someday on another assignment or at least to visit. Alaska and everything about it is unique and truly for the adventurous.

Mary M. Miller
Scott AFB IL

Thank you for a look at an Alaskan woman. Although Libby Riddles is special and significant, she portrayed a spirit very common to women here. To live in Alaska is a choice we proudly continue to make. Diadre House
Fairbanks AK

When west meets east . . .

The article "Life at the Center of the World," [by Joan Juliet Buck] in the October 1985 issue of Vogue deserves a round of applause. I buy Vogue nearly every month and always enjoy the fashion layouts and various articles, but this particular article was outstanding.

"Life at the Center of the World" was not only an informational tool, but also a traveler's guide to the city. I have never been to New York City, but I expect to vacation there for a month in the summer. Having read the article I feel as though I will be no stranger when I arrive. . . . Jennie M. Muscarella
Niagara Falls NY

Oddly enough, I have never been considered "a pacifist, a coward, and a ninny." Yet, if one were to take seriously Joan Juliet Buck (re: "New York: Life at the Center of the World") that is precisely my character and personality, as I choose to live and pursue a career in the West rather than New York. Are your writers afflicted with terminal tunnel vision? Such conclusions become inescapable when reinforced by articles such as "Under Western Eyes" (September 1985), the review lauding Richard Avedon's biased, condescending, and generally wretched book [*In the American West*], from which I derived considerable amusement. It's quite provincial of eastern observers to regard the West as a vast, howling wasteland with hollow-eyed, inarticulate individuals, wandering aimlessly!

Sharon Eide
Bridgeport WA

Men: the tender "tap"

"One American Man" by Gloria Emerson (Vogue, November 1985) is one of the most tender, intelligent pieces I have ever read. Vogue should be proud of using the work of such an excellent author and this use negates the display of all that silly glitzy fashion and junk featured on other pages.

Keep up the smart work. Diane Mead
Macon GA

Women, children, and money

We at the Association of Junior Leagues are delighted with your excellent piece "Our Children: The Hungry Americans," [by Maureen Orth], in the November issue of Vogue. We also are pleased that you included Senator Moynihan's words of praise of the Junior Leagues as well as your own description of the Association as "a visible and tenacious lobby for children's issues." . . .

I do, however, want to correct one misstatement that appeared in the quote attributed to me: ["Feminist groups are very big on pay equity and abortion, but don't deal with the feminization of poverty that much."] While I did say that feminist groups have been very active on issues such as abortion but have not dealt a great deal with issues that directly affect poor women and families, I did not include pay equity as an issue that does not affect the feminization of poverty. Policies that mandate pay equity do *directly* affect the feminization of poverty. In fact, the Association, along with many other women's organizations, is on record in support of pay equity. I do hope that if there are questions about the Association's position that you will indicate this to those who question our stand.

Many thanks. Once again, congratulations on an excellent article.

Sally Y. Orr, Director of Public Policy
The Association of Junior Leagues, Inc.
New York NY

[Re: "Our Children: The Hungry Americans"]. . . There is a stigma attached to poverty in our country that says, "if you are poor, it's your own damn fault." If we can make those who've "made it" see that those who haven't "made it" are not responsible for their predicament, we may begin to solve the problem. It would seem that we not only need to educate the "have nots," we need to educate the "haves" regarding the "have nots." Someday the poor uneducated masses will be voting-age adults. Should we continue to allow poverty and illiteracy to grow at such an alarming rate, our country will grow very weak from the inside out and all the military defense in the world won't save us.

Kimberly Lakin
Oregon City OR

[Re: "Our Children: The Hungry Americans"] . . . NOW Legal Defense and Education Fund's twelve-year-old Project on Equal Education Rights (PEER) fights to get girls access to training for well-paying, non-traditional jobs and computer literacy under the banner "Education for Girls is Poverty Prevention for Women." For the last five years, NOW LDEF's National Judicial Education Program to Promote Equality for Women and Men in the Courts, co-sponsored by the National Association of Women Judges, has worked in judicial colleges throughout the country to show judges how "inequitable" distribution and inadequate and unenforced support awards are driving women and children into poverty.

NOW LDEF's litigation strategy is aimed at improving poor women's economic status under employment and family laws. Most recently, NOW LDEF joined forces with the Children's Foundation to establish the Child Support Enforcement Watch which will monitor implementation of the new state child-support laws required by the federal Child Support Enforcement Act of 1984. There is no issue higher on NOW LDEF's agenda than combatting the feminization of poverty.

A disturbing aspect of the public's sudden interest in poor children is that the debate too often reads as if children's poverty were an independent status. Children are poor because the overwhelming majority of our poor children live with single, divorced, and widowed women, and women are poor. Until we address the reasons behind women's poverty (e.g., the artificial depression of wages for "women's work" pay equity seeks to eliminate), little will change for poor children.

Lynn Hecht Schafran, Director
National Judicial Education Program to Promote Equality for Women and Men in the Courts
New York NY

The "light" side of television

"People are talking about TV," and it is no wonder! I was shocked, if not appalled, by the review entitled "Bubble-Gumshoes" (November 1985). It was a shallow attempt at evaluating one of the freshest programs on prime-time television. Granted, *Moonlighting* is not a deep, thought-provoking show, yet isn't that truly the point? I was amazed to read, "And with its bland, flat look, the show seems to take place not in a real city, not even L.A. . . ." What this evaluation implies is that this program is "on its way no place at all" because it has not followed the latest, on location, hard, fast city-scene trends.

Seriously, how many slum-street settings can a person take in an evening of television viewing? I have always held *Moonlighting* in high regard precisely because it is not just another program capitalizing on the problems of the large, crime-filled cities of the United States. . . . What the review of *Moonlighting* failed to notice was the fact that this program is perfect for laughing out loud at and releasing the tension of everyday life. What the viewing audience really needs are more light comedies like *Moonlighting*.

Karen M. O'Connor
Ann Arbor MI

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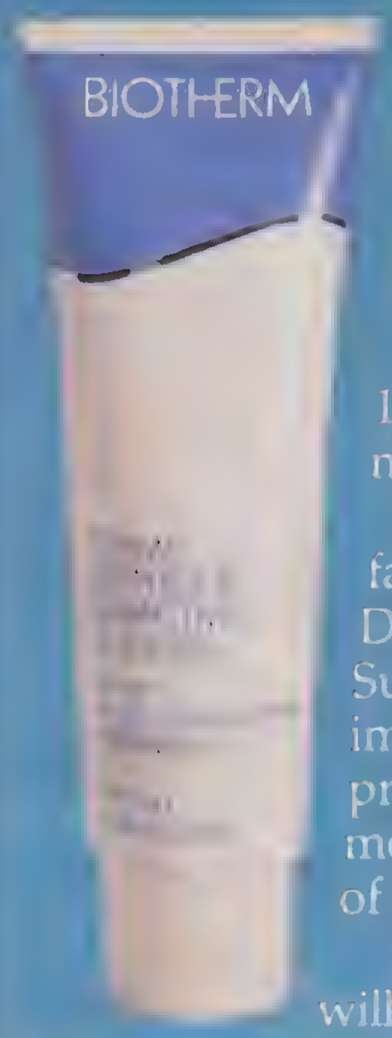

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Lanvin's hip-banded chemise. Of white silk crepe marocain by Abraham.

Saks Fifth Avenue

BEAUTY STYLE

What's news in beauty and fitness? Just about everything...as you'll be reading here: people....places...trends...ideas.

BY ANDREA ROBINSON and DOROTHY SCHEFER

MAKEUP TRENDS

• As women continue to buy fewer cosmetics, makeup companies are looking for new ways of meeting women's needs. Good news for women: Rather than just introducing new products, companies are focusing now on improving information at the counter...as well as offering better application instruction.

• Weightlessness...that's the new factor—in addition to smaller sizes—being sought for makeup packages, by companies such as Stendhal, as they look for ways to achieve every woman's modern goal: *portability*.

• Fit Skin The life styles of exercisers are now being incorporated into treatment needs. First of its kind: Fila, a total program of skin caring...revitalization...and portable at-home exercise equipment—designed for women living the fit life; available by mail (Fila Fitness, P.O. Box 5208, Clifton, NJ 07015).

RUMORS

What's next for fashion designers after cosmetics lines and fragrances? Would you believe: haircolor! Norma Kamali is working on just that for a top hair company, and while no one's ready to talk, we hear her version of "the new cosmetic for hair" is very exciting...

THE ELUSIVE JOAN BENOIT

An image that endures: Joan Benoit's running into the L.A. stadium to capture the gold medal for the first woman's marathon in the '84 summer Olympic games. Her quiet, dignified, well-earned victory touched us: there was a new celebrity in the athletic world. But, fourteen months after her receiving the gold medal, where did that leave Joan Benoit? It left her with a dilemma: reconciling running with the business of running. "I run because I like to run—it's a challenge for me—not for the notoriety."

Today, you might catch a glimpse of Benoit at a race here or there or running in one or two marathons a year. But her name and face don't splash out at us from print advertisements, nor does she speak to us in TV commercials. "I select product endorsements very carefully," she said.

Since her historic race, Benoit has remained herself: a young woman from Maine who happens to run and run well. Her running/training schedule adds up to a full-time job—there's daily training (usually two runs) and weight-resistance exercise; but Benoit admits, the "Outside demands—the personal appearances required of a 'history-maker'—are the most difficult."

Joan Benoit the woman is down-to-earth, honest, warm; Joan Benoit the celebrity doesn't exist. "I'm not a person who enjoys the limelight. Imagine how you would feel if a brass band suddenly started playing simply because you sowed a straight row of seeds."

SCENT TRY-ONS...

NEWEST WAY OF USING SCENTS: FROM "COLLECTIONS"...TO BE WORN WHEN THE MOOD IS RIGHT. (JEAN PATOU AND JOVAN HAVE THEM.) CHOOSE FRAGRANCE FROM THESE "COLLECTIONS" AS YOU DO CLOTHES—IF YOU ALWAYS WEAR SOMETHING CLASSIC, ONCE IN A WHILE GO FOR SOMETHING WHIMSICAL...

THE ONE MINUTE MANAGER GETS FIT!

It had to happen...After Kenneth Blanchard wrote Putting the One Minute Manager to Work (William Morrow and Co., Inc.), he discovered the major pitfall of life on the fast track: "If you don't watch out, success can kill you."...Enter, Blanchard's latest-in-a-series: The One Minute Manager Gets Fit (due from Morrow this spring). The premise: "that the key to getting balance in your life and managing stress is taking the time to work on health and fitness." But if you'd rather exercise than read how to do it, Blanchard's new Gets Fit, Inc., affiliate provides exercise experts who conduct corporate seminars...and sells how-to-keep-fit video programs to follow at home; (619) 489-5005.

FITNESS IN FASHION

Keep your eye on...

• Daypacks...the hot new small backpacks showing up on city streets in everything from rugged nylon to buttersoft leather. For walkers, they're ideal: light, weight-balancing, posture improving...

• Athletic-backs...first used in female swimmer's racing/diving suits, the muscle-back construction guarantees that straps won't slip, annoy, impede movement. They're showing up, now, in leotards and bras—Maidenform, Lily of France, Pastunette make them...and, among women, they're hits!

"INVESTING" IN FITNESS

With millions of Americans exercising, it's no surprise that investors have looked at the fitness market as Wall Street's winning ticket. The cosmetics and fashion industries have not been immune to fitness takeover fever either. But have investments in fitness firms panned out? "Not in a big way," says financial analyst Brenda Lee Landry, vice president, Morgan Stanley. "Fitness is a fickle business: one sport is 'hot' today, 'gone' tomorrow—in the '70s, it was tennis; in the '80s, it's weight training. And despite the enthusiasm, there are countless unused stationary bicycles and rowing machines."

VOGUE, February, 1986

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PEOPLE ARE TALKING ABOUT...

movies

LOVE AND DEPTH

Mia Farrow, Michael Caine in Allen's "Hannah and Her Sisters"

Hannah and Her Sisters, Woody Allen's new film, is *Manhattan* in full color, a glorious serio-comic roundelay in which a group of self-dramatizing New Yorkers self-dramatize to the music of Cole Porter and Puccini and the words of e.e. cummings. If *Manhattan* has been the gem of Allen's career so far—a chamber piece for three—*Hannah and Her Sisters* is the great symphony. In a triumph of ensemble drama, a dozen characters play variations on a theme of love, each one etched in laughter and pathos.

Culture is not just the message but the medium these people breathe...and cry and court in. And if the West Coast rises in protest, so be it. After suffering through countless made-in-California youth pictures, we've a right to hear it for our side—the rude, culture-vulture, nervous-breakdown side of life in a city whose delights are indistinguishable from its anxieties. New York shimmers in a series of romantic tapestries that are the work of Italian cinematographer Carlo di Palma, and for New Yorkers there's a conspiratorial pleasure in the way Allen treats our shrines and hangouts. (When was the last time you saw a movie in which a major activity is the buying, lending, and recommending of books?)

But if *Hannah* has special meaning for New Yorkers of a certain age (over thirty and at least one major health scare), income (not stretch-limo, but an occasional two-star restaurant rich), and inclination (vaguely artistic), it is not parochial. What makes *Hannah* so extraordinary is the cast and the intimate, knowing way Allen uses them. As usual, he hasn't written roles and then found actors and actresses to play them; rather he has built characters organically around the actors' personalities and his feeling for what makes them unique. But this time, because of the number of characters and the complexity of the relationships, it's like three-dimensional chess. Posing and exposing them, providing a setting for their follies, Allen treats his characters like a huge new family he is showing off.

> "If *Manhattan* was Woody Allen's chamber piece for three, *Hannah* is his great symphony"

Hannah of the title is Mia Farrow, Allen's lady love, in a role that caresses and brings out her sweetness like talcum powder. Her real mother, actress Maureen O' Sullivan, plays her actress-mother in the film and, for the first time, there is a marked physical resemblance between the two, as Mia makes the transition from waif into a radiant and disheveled womanhood.

Although no one person is more important than any other (except in his/her own eyes when he or she has center stage), Hannah is the anchor of a trio of sisters who yearn for fulfillment the way Chekhov's three sisters yearn for Moscow. Rumpled and beatific, a sometime-actress who prefers her nest to the stage, she adores her husband (Michael Caine), her children, and has plenty of love left over for her sisters—Barbara Hershey's fragile, sexy, birdlike Lee, and Dianne Wiest's spaced-out, perpetually auditioning Holly (see page 360). Naturally, everyone secretly resents Hannah, flees her, provokes her, as if her capacity for love were an inheritance they were entitled to resent while drawing on it. Wiest sponges two thousand at a clip and embraces loserdom with a kind of masochistic zest. Caine lusts after Hershey and pitches into an affair that is by turns ridiculous and erotic, pathetic and charming. Hershey is breaking free of the "educational" relationship imposed by her painter-lover-mentor, an autocratic genius played by Max von Sydow.

Meanwhile, Hannah's "ex"—a TV writer played by Woody Allen—does his own comic arias on the theme of hypochondria and spiritual rebirth, and Allen has never been funnier. His series of consultations, during the course of which his rising panic is met with the strained colloquialisms the medical profession trots out on such occasions, is the sharpest and most painfully hilarious sequence in the film. (The weakest, characteristically, is the "serious" epiphany in which Allen lays aside the Big Questions to embrace life with ponderous overexplicitness.)

The structure of the film—a series of episodes, of constrasting moods, separated by silent-movie-style captions—is only apparently casual. The episodes answer each other antiphonally, building up a lyrical suspense until we are breathless to see which character will confront which other one, and in what mood.

Hannah is rich in another way: Allen has incorporated the influences of Fellini and Bergman and made them fully his own. Their presence is everywhere, but without any straining for effect: Fellini in the memoir-like perspective, Bergman in the uncanny rapport with women.

I've come to think Allen is the only American director who likes women—I mean really *likes*, not just lusts after or romanticizes. His women flirt, read, philosophize, grasp at careers, and fumble towards self-realization in ways that are more interestingly indirect, even more muddled than the ways of men. Just watch Farrow schlepping around the kitchen; Hershey discussing her AA meeting; Wiest half bashfully, half opportunistically pursuing Woody when she thinks she has a prospective producer for her script; and you know this is a man who enjoys watching women doing ordinary things as well as extraordinary things, and understands that they both spring from the same mysterious center.

If it were nothing else, *Hannah and Her Sisters* would stand as a monument to three fascinating women whom Allen has had the taste and humor to appreciate. But it is more—a deceptive masterpiece passing itself off as merely the latest installment on 'eighties urban anxiety by our comic poet laureate of ambivalence. *Hannah* is sharper and mellower than anything Allen has done, a movie dedicated to those of us who know just what we want...until we get it, but every once in a while allow ourselves to be happy.

—MOLLY HASKELL

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PEOPLE ARE TALKING ABOUT...

movies

OUT OF THEIR SHELLS

Turtle Diary is a breathtakingly tender, dotty little charmer that takes you by surprise with the uncomplicated joy of its affirmation of life. After all, Harold Pinter, who wrote the screenplay, is not famous for his happy endings; and the stars Glenda Jackson and Ben Kingsley are normally to be found at the heavier—or headier—range of the dramatic spectrum. It must have been that the project, based on the novel by Russell Hoban, proved as irresistible to everyone concerned as it does to an audience.

At first, the premise seems too exquisitely metaphorical: repressed, downwardly mobile single man who lives in a rooming house (Kingsley) and blocked "spinster" writer of children's books (Jackson) make frequent visits to the aquarium where both are attracted to the huge turtles, and pained by their captivity. The plot they hatch—to kidnap the turtles and return them to the sea—becomes a funny, joyous journey of liberation from the cramped cabins of fear and impotence that their lives have become. The symbolism is obvious, but by embracing it head-on, the story turns into a fable in which all God's creatures seek their own levels of happiness.

Under John Irvin's direction, the movie unfolds in an appropriately measured, matter-of-fact way that belies the sacredness of the

Kingsley and Jackson in "Turtle Diary"

adventure. Jackson and Kingsley give flesh and concrete personalities to stock figures—the desiccated middle-class Britons of contemporary literature. Although Pinter's screenplay occasionally descends into telegraphese and abstract menace, the conversations, like the deadly rituals of Kingsley's life and the blankness of Jackson's, are as real and as palpable as the coarse hides and lumbering strokes of the giant turtles.

After seeing the turtles in their tanks, there is nothing more exhilarating than the moment when they are released into the sea and we see them stretch and disappear. Just so, Jackson and Kingsley's chance encounter is a tiny opening, then an escape hatch back into life...and into love, though not, interestingly enough, with each other. They blossom with other lovers (and Jackson's, the zookeeper played by Michael Gambon, gets my vote for the Brian Dennehy massive-but-sneakily sexy award). This wonderful twist—the fact that their magical rapport is romantically disinterested (and they both realize it without misunderstanding, without a word)—is what gives the movie an almost otherworldly grace.—M.H.

WOMEN IN LOVE

One look at Vivian Bell, the thirty-five-year-old heroine of *Desert Hearts*, and you can see she's starving. Stepping down from the train at the beginning of the movie, her hair pinned neatly about her tightly clenched face, she looks withered, like a plant in desperate need of watering.

Set in 1959 in the casinos and sagebrush country around Reno, *Desert Hearts* is a variation on an old movie theme. Essentially it's *Now, Voyager* or *Summertime*, but with a contemporary twist. Instead of Paul Henreid or Rossano Brazzi, the lover whose passion thaws the ice-bound older woman is a vibrant young girl. Directed by Donna Deitch, *Desert Hearts* is a coming-of-middle-age movie recast as a lesbian romance. Deitch doesn't show much flair as a director, yet despite the movie's plodding clumsiness, it has something.

Desert Hearts is a little movie; it doesn't take on much, but it's set to a human scale. And the encounters between Vivian (Helen Shaver) and her young lover (Patricia Charbonneau) generate real heat onscreen; the love scenes are probably the sexiest in a movie since Debra Winger and Richard Gere were in bed in *An Officer and a Gentleman*. It would have been easy for Deitch to turn the film into a cosy piece of lesbian agitprop like John Sayles's *Liana*; but *Desert Hearts* never degenerates into cant or proselytizes for the choices its characters make. In fact, to approach it as a lesbian movie somehow misses the point.

I can't think of a film in which the politics of preference are treated more casually. Deitch doesn't sanctify the women's relationship or insist that their affair continue simply because it would be politically correct. Vivian's experience may revitalize her, but it doesn't erase the differences between the two women. Fundamentally, *Desert Hearts* is an old-fashioned love story; in the end, the passion between these two lovers makes the fact that they are both women almost inconsequential.

—HAL HINSON

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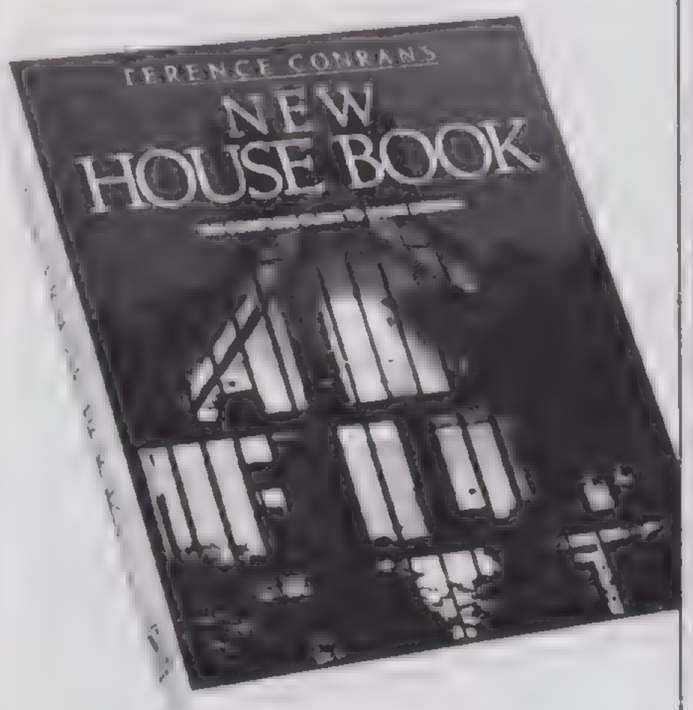

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PEOPLE ARE TALKING ABOUT...

movies

I WAS A TEENAGE MONARCH

"The King is dead; long live Queen Jane!" Well, she didn't, but her brief tenure on the throne of England has been blown up into a full-scale costume romance, *Lady Jane*, under the direction of Trevor Nunn. The story may be sixteenth century, but its essence is pure Steven Spielberg: two idealistic young people, Lady Jane and Guilford Dudley, are forced into marriage, but then (violins, please!) discover a great love! When Jane is manipulated into service as queen, the royal couple threaten to topple the *status quo* with their reformist measures.

This generation-gap fable has its share of juicy ironies; but they are served up with such clumping solemnities, and the star-crossed young pair is treated with such swooning romanticism that the effect is stultifying.

Newcomer Helena Bonham Carter is striking as the dark and brooding, yet childlike fifteen-year-old. Although she is not well served by the breast-flattening, no-neck styles, she conveys the right combination of seriousness and social awkwardness. Blond, full-lipped Cary Elwes, as the almost too-handsome Guilford, has the good looks of a tennis star trying to seem dissolute.

At bottom, there's a conflict between the movie's spiritual themes and the extreme physicality of Nunn's direction. The enormous close-ups, the great expanses of perfect alabaster skin dappled with dew drops of sweat as tragedy approaches, are more appropriate to a cosmetics ad than to a drama of pure love and firm Protestantism.—MOLLY HASKELL

Helena Bonham Carter

LADY JANE'S LEADING KIDS

Like their screen personas, the young stars of *Lady Jane* share a well-bred background but little else. Helena Bonham Carter, nineteen, with her Holbein face and grave demeanor, plays Lady Jane Grey, the scholarly fifteen-year-old coerced by her Protestant parents into usurping the English throne to prevent the accession of Catholic Mary. Cary Elwes, twenty-three, blond, and occasionally tongue-tied, plays her teenage husband, Guilford Dudley. The two children ruled England for nine days till Mary overthrew, imprisoned, then executed them.

According to history, Jane and Guilford disliked each other; their forced marriage was unconsummated. Nevertheless, their tragic deaths on the same day in 1554, and the name "Jane" scratched twice on the wall of the Tower of London cell where Guilford was imprisoned, gave rise to the legendary love story director Trevor Nunn (*Cats*) and screenwriter David Edgar *(Nicholas Nickleby)* are retelling.

Between takes of a tavern brawl in the freezing Tudor splendor of Haddon Hall in Derbyshire, Nunn says he chose Bonham Carter, great-granddaughter of Prime Minister Herbert Asquith, because she is "as close to the real thing as one could ever have imagined." Nunn spotted the aristocratic schoolgirl's picture in *Tatler*, and asked to meet her. Preoccupied with her Oxbridge entrance exams, she declined, relenting only after being telexed while on holiday.

Bonham Carter seems unfazed by her abrupt transition from student to film star—beyond *Lady Jane*, she's costarring with Maggie Smith in the Merchant/Ivory production of E.M. Forster's *A Room with a View*. "I enjoy the treatment because it's a great kick, but it really is hard not to get totally seduced by it. If I crave a Marmite sandwich, I don't get one, I get six."

While the film is faithful to the essence of the real Jane, screenwriter Edgar charitably transforms Guilford into a disaffected youth who hides his concern for social justice beneath his carousing exterior. "There's a lot of Prince Hal, and obviously a touch of Romeo in Guilford, though I can't look at myself as Romeo," says the endearing Elwes, whose first screen role was the beautiful boy Rupert Everett so understandably fell in love with in *Another Country*. "In reality, Guilford was quite atrocious, a libertine and an opportunist from a very early age. In this story he has great concern for the mistreatment of the peasants, even though he's pretty inarticulate—which is why I was chosen for the role," says Elwes with a smile. —FRANCESCA SIMON

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PEOPLE ARE TALKING ABOUT...

art

FEATS OF CLAY

Robert Arneson, Des Moines Art Center, Iowa; February 7–April 6 A leading figure in California's burgeoning ceramic-sculpture movement, Robert Arneson helped propel clay off the potter's wheel and into an eccentric orbit. By downplaying the traditional craft emphasis on process and utility, Arneson draws attention to the painterly and sculptural potential of clay. His inventiveness in this medium can be traced in this twenty-five-year retrospective that should confirm his status as one of the outstanding sculptors of our time.

Arneson, fifty-five, attained national prominence in the 'sixties as a leader of California's Funk movement, a largely negligible phenomenon that could be characterized as aggressively quaint, heavily ironic, and sophomorically impudent. In Arneson's case, it led to such Pop-oriented, if macabre, creations as a toaster with fingertips rising ominously from one slot and a typewriter with red fingernails in place of keys.

Fortunately, Arneson outgrew such elementary sight gags and proceeded to make what are probably his most important works—large portrait heads in glazed ceramic. His most imaginative have generally been his mocking self-portraits—one with a Band-Aid on his cheek, another with his tongue sticking out, and still another with the tip of his nose squashed flat to one side as if he had run up against a glass door. His caricatural portraits of various culture heroes are also noteworthy for their slightly demented spirit—Elvis Presley as a Roman soldier, or a young, bare-chested Picasso with his arm bent over his head mimicking a pose from "Les Demoiselles d'Avignon," but apparently scratching the back of his neck.

Arneson's largest works are often constituted of multiple units wedged together like a jigsaw puzzle. For example, "Current Event," 1973, a floor piece portraying the artist swimming across a thirteen-foot-expanse of water, is composed of more than 170 pieces. His head and arm, made of unglazed terra-cotta, rise above the surrounding area as if he were doing a sidestroke. The water consists of many irregular pancake-like slabs of clay, glazed in wet-looking blues and greens. According to Neal Benezra, associate curator of twentieth-century painting and sculpture at the Art Institute of Chicago, who organized the show, the sculpture "is possibly the most technically accomplished work of Arneson's career." It is certainly among the artist's wittiest.

The exhibition travels to the Hirshhorn Museum and Sculpture Garden in Washington DC, (April 30-July 6); the Portland Museum of Art, Oregon; and the new Broida Museum in New York City.—DAVID BOURDON

Nelson-Atkins Museum, Kansas City

Two new books illuminate Monet's horticultural passions: above, Giverny in the '20s

WE'RE IN THE MONET

Maybe it's all for the best that we can never be certain whether Claude Monet gardened in order to paint or painted in order to garden. Even in Monet's own mind, it was perhaps impossible to say where the gardener's imagination ended and the painter's began. Now, the artist's aspirations and intentions come into sharper focus in two recent and excellent books that sketch some of the subtler details of the life and career of this Impressionist master.

Monet: A Retrospective (Hugh Lauter Levin Associates/Scribners, $75), edited by Charles F. Stuckey, chronicles the artist's career in an anthology of reviews, articles, and reminiscences, all but a few published during his long life and often recording his own words. According to Stuckey, curator of nineteenth-century European painting at the National Gallery of Art in Washington DC, this textual "retrospective" is "designed to present Monet without hindsight, as he was presented in his own lifetime."

As a result, this useful source book enables us to read pertinent writings by names that have been long mired in footnotes—Théodore Duret, the first historian of Impressionism; Gustave Geffroy, Monet's official biographer; and Octave Mirbeau, the art writer, gardener, and confidant of the artist during his later years. Other texts are by Emile Zola (among Monet's earliest and most eloquent defenders), Guy de Maupassant, Marcel Proust, and Georges Clemenceau, physician, publisher, and Premier of France. The well-designed volume also provides handsome visual documentation with 122 colorplates (including several sumptuous foldouts of the great water-lily panoramas).

Claude Monet: Life at Giverny by Claire Joyes (Vendome Press, $14.95), is a charmingly detailed biographical sketch of the artist's last thirty-six years in the Normandy village where he nurtured elaborate flower beds and created a spectacular water garden that became the primary subject of his late paintings. The author is an art historian who lives at Giverny and is married to Monet's grandnephew, which helps account for the numerous family photographs that complement her sprightly, informative, and illuminating text. She describes the artist's daily life, his relationships with family and friends, and the lengths to which he would go to satisfy his esthetic needs: alarmed by dust from nearby automobile traffic that settled on his water lilies, the painter himself paid to tar the road along the length of his property.

In his preface to Joyes's book, Gérald van der Kemp, formerly director of the National Museum at Versailles, describes how Monet's house, studios, flower beds, and the famous water garden were restored to glory—and finally to the public—after decades of neglect. The artist's first studio "resembled a jungle, with weeds pushing up through cracks between the floorboards." The third studio where Monet had painted the large water-lily "decorations" had three trees trespassing inside it.

Van der Kemp led the restoration efforts with the help of millions of dollars from American philanthropists. He reconstructed the wisteria-covered Japanese footbridge that crossed the pond, and tapped underground water sources to feed the pond when he discovered that the adjoining river was polluted by effluents from upstream factories. To combat the feral guinea pigs who infested the water garden and threatened to devour the water-lily roots, Van der Kemp lined the edges of the pond with sheet metal.

"Monet never, or rarely, spoke to his friends about his painting," Van der Kemp writes, "but he always mentioned—and with great satisfaction—the latest events in his gardens!"—D.B.

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The effervescent Battle, now thirty-seven, grew up in unlikely surroundings, a segregated, Ohio mill town, the youngest of a steelworker's seven children. "My father sang in a gospel quartet," she says. "I sang almost as soon as I could talk."

Discuss great singers with her, and Battle names "Patti LaBelle—there's *such* a stylist, and what a voice! Definitely state-of-the-art. And Carmen McRae—what a sense of communication."

After graduation from the University of Cincinnati's Conservatory, Battle mustered the nerve to audition for Thomas Schippers, then conductor of the city's orchestra, who immediately engaged her to sing in Brahms's *German Requiem* at the 1972 Spoleto Festival in Italy. Then Metropolitan Opera director James Levine, in Cincinnati to conduct, entered Battle's life. He still enjoys telling the story of her audition and how amazed he was to find such a perfectly developed voice from Portsmouth, Ohio. He took her on as his protégée; and by 1977, Battle debuted at the Met, singing the small part of the Shepherd in Wagner's *Tannhaüser*, with Levine conducting.

Unlike many of her colleagues, Battle is still content to stick with soubrette roles: "I think the voice tells you what to do," says the meticulous and demanding singer, "in my case, to work hard on the few things I can do." Battle's glowing voice was clearly the best part of Jean-Pierre Ponnelle's recent Met production of *The Marriage of Figaro*. Her recital this month in New York City's Alice Tully Hall has been sold out since last fall.

Battle now averages a healthy $7000 fee for each appearance. And she takes flack from no one. Does she think it's fair that she's considered a temperamental diva? "Is that true?" Battle asks coolly, turning distinctly reticent when the discussion gets too personal. "I am hardworking and studious, and I demand a lot of myself. But I also know that I have to accept reality."

Battle talks about the shape of her future—perhaps teaching or commissioning a work for soprano and small orchestra, singing in the few opera houses where she has yet to perform. But for now, she says, "I just want to have fun."

And she talks a lot about clothes—"my most important hobby." Several of her recital gowns were made for her by costume designer Rouben Ter-Arutunian. "I wish I could be as varied in my singing as Rouben is in his fashion," says Battle with a laugh. "But God gave me only this voice." —MICHAEL KIMMELMAN

A NEW AVENUE FOR ART...MADISON

Jean Michel Basquiat's Manhattan studio is filled with people and cameras silently watching him paint. Then, in a rush of jazzy colors and fast edits, an image emerges on his canvas. It's a hand-painted sign that holds the key to the whole affair—a new logo for America's music-television channel, MTV. Basquiat and artists Jonathan Borofsky, Charles Clough, Luigi Ontani, Richard Tuttle, and Richard Prince have each been paid $3000 to render the channel's logo according to the style of their art, and in a maximum of thirty seconds. For its money, MTV is getting advertisements with prestige signatures.

MTV's IDs raise the perennial post-Pop question of the relationship of advertising to art. Starting in 1981, with its runaway twenty-four-hour rock 'n' roll clips, and now with its, shall we say, Art Breaks, MTV has gradually dismantled the barriers that separate art from the masses. Its artist videos will have a wider audience than the "Mona Lisa."

Such crossovers of art*(Continued on page 84)*

KEN NAHOUM Hair and makeup by Sarah Salvatori

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PEOPLE ARE TALKING ABOUT...

music

(Continued from page 80)

and mass media follow the path beaten by Andy Warhol. His attempts at TV stardom (he proposed a show called *Nothing Special*) and mock-philosophical speculations like, "In the future, everyone will be famous for fifteen minutes," prefigured the current wave of self-promotion in SoHo and the East Village.

Art in the 1980s is a whole new ball game, very different from the one most video artists were forced to play in the 'sixties and 'seventies as they implored TV networks to find room for their innovations. Now the channels are courting the art world, but the irony is that it's the painters they want, not the video and performance artists. (Popular video artists Lynda Benglis and Dara Birnbaum may redress this imbalance in the next round of IDs later this year.)

Basquiat's MTV slot, with its split-second glimpses inside his groovily populated downtown studio, pays what is perhaps an unwitting tribute to his mentor Andy Warhol. Recalling Warhol's Factory, here are guitarist Arto Lindsay, a pair of Southern transvestite belles, designer Stephen Sprouse, and the rest who, in Basquiat's prose, "are like me, typical of the new in-crowd in New York."

In animated videos, Borofsky and Ontani venture into the worlds of fantasy featured in their art. Borofsky's video, the longest at thirty seconds, depicts a ruby slowly tumbling through space while his voice narrates one of his characteristic dream texts. Nothing happens; it's a pure moment of fancy. In the words of MTV's Marcy Brafman, "He's slowing down a fast medium."

Richard Prince is the only artist of the six to self-consciously cross over into "straight" advertising. "I was playing on Warhol's fifteen-minute idea," Prince explains, "but wanted to suggest that now we are famous for just fifteen seconds." Indeed, his video is a masterpiece of self-promotion, closely mimicking an American Express advertising campaign that features prominent individuals. Prince announces that he is "one of the best-kept secrets in the art world," while the ID cuts to an MTV card onto which his name is being typed. "Art and MTV..." he concludes "don't stay home without them."

Marcy Brafman quips that "mutability is the constant at MTV." With MTV as both the medium and the message, it's a strict new set of rules that the artists are invited to play by. Perhaps the next six artists' IDs might even transform art-as-advertising into advertising-as-art.

—PAUL TAYLOR

videos THE JULIA CHILD WORKOUT

I am the kind of person whose idea of exercise is reading *Jane Fonda's Workout* book for forty-five minutes and then taking a good, long nap. And my response to the food conspiracy, designed to make everyone who doesn't know a turnip from a parsnip feel unfulfilled, was to order in and read cookbooks. Recently, I decided to mend my ways and cook for myself.

I started with corned beef hash, the kind of simple meal my mother might have served me (had she not thought that uncooked noodles were one of the seven basic food groups). Despite the fact that it tasted like fried Feline Maintenance Diet, my cats refused to touch the stuff. But after one viewing of Julia Child's video cassette, *The Way To Cook Meat*, I recognized my mistake (I'd cooked the hash too quickly at a ridiculously high heat, and hadn't added any liquid) and learned a great new recipe. *Meat* is only one of a six cassette set, *The Way To Cook* (Knopf), also including *Poultry*; *Fish & Eggs*; *Vegetables*; *First Courses & Desserts*; *Soups, Salads & Bread*, and it's a hoot to watch. With her trilling voice, like a diva's under water, her endearing habit of murmuring sweet nothings to her vegetables or referring to her "trusty no-stick frying pan," her generous hand in pouring "a good glug-glug" of wine on everything, Julia Child is the kind of dotty character who might have inspired the Beatles to write a song along the lines of "Martha My Dear" or "When I'm Sixty-Four." (As it is, John Candy does a brilliant take-off on her on SCTV.) The camera work on *Cook* is vertiginous: we zoom in on a pan of sizzling shallots, pull back for a teetering long-shot of the kitchen counter. And the graphics are touchingly hokey: each recipe flashes briefly in a video version of an index card.

The Way To Cook is a cross between late-night comedy and MTV for food-chic junkies. And I've found that you can't actually *cook along* with Julia—unless you have a kitchen big enough to put your TV and VCR in, and don't mind getting gravy smears on your remote-control device as you stop/start your way through each recipe. It is more *(Continued on page 90)*

EVELYN HOFER

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PEOPLE ARE TALKING ABOUT...

videos

(Continued from page 84) effective to read the list of ingredients and recipes in the enclosed booklets, then view the cassette however many times necessary before plunging in. (I prefer an even more subliminal approach: I watch the tapes before I go to bed, expecting that one day I'll wake up and feel full—if not fulfilled.)

Meanwhile, I've already learned quite a few neat tricks—squeezing a lemon through a cloth to keep out the seeds, patting chops dry before browning, ascertaining the correct doneness of meat. . . and the proper color of liver. (Color me absent!)

Now the waiter at my local Greek coffee shop has a contract out on me, but my friends are delighted, and I can't keep my cats off the cutting board. Next week, I graduate to *Poultry*! And when I tire of my current fantasy of becoming a sous-chef and return to my previous fantasy of becoming the world's oldest punk-rock star, I intend to name my band "Julia Child."

—TRACY YOUNG

Julia Child

MARC YANKUS

tv THE SURREAL THING

The Young Ones, an English sitcom brought over by MTV, is a wonderful combination of high and low (very low) comedy. Plate-crashing, chair-smashing vaudeville surrounds clever political and social parodies, and it's the funniest show to come along in a long time. Four students—a confused, drawling hippie (Nigel Planer), a grotesque punk (Ade Edmondson), a spotty, infantile anarchist (Rik Mayall), and some sort of greaseball lounge-lizard (Christopher Ryan)—share a house amid filth and slime, toilets that talk, and headless Elizabethan ghosts. The boys slip from place to place and era to era; they step into and out of their roles, all with effortless, deadpan nihilism.

One show starts with the foul young men in their beds with colds. Neil, the hippie, can't stop sneezing, so the others helpfully place his head in a plastic garbage bag. There are no needles for acupuncture, so nails are used. A rock is also thrown at his head to cure him, but flies out the window, hitting a man on the street who begins fighting with a man at the bus stop. The rock group Madness appears on the street singing their hit song, "Our House," a riot begins, the army comes, the police come, a homicidal maniac arrives at the students' house where the ceiling falls down as he embarks on a critical discussion of sarcasm and threatens to kill everyone. "Oh, no, oh wow, oh heavy, heavy, heavy," moans the gently idiotic Neil. "What's the matter?" asks another of the boys. "You've never cared about dying before." "Who said anything about dying? My parents are coming for tea." At which point, the entire household begins madly tidying up; the murderer busily polishes his gun. "We're very disappointed in you," says Neil's snooty Dad. "Why can't you be in one of those *nice* situation comedies your mother likes?" Then comes a parody of *The Good Life*, an amiable sitcom in which Felicity Kendal gardens and argues pleasantly with her neighbors. In *The Young Ones* version, Neil, left for dead in the communal garden, buried under a pile of manure, takes root and grows into three mellow hippies. "Oh wow, like, I was the seed and they, like, *sowed* me," says Neil in the middle.

The jokes are broad and obnoxious; the reaction to them insanely understated. Outrage and vulgarity are vigorously orchestrated in *The Young Ones*; they're part of a careful, frenetic structure in which one disgusting injustice grows into another and another and another until chaos reigns—and then nobody notices. In one episode, it is decided that someone should get a job. When the paper is opened to the want ads, only one small ad appears on the huge, blank white space: for the Army. "Oh, that lets me out," cries Vyv, the hideous punk. "I'm, I'm. . . *pregnant*!" And everyone rushes off to get him a chair, fussing over him as his belly grows rounder and rounder until. . . well, never mind.

The Young Ones is about losers in grey underpants. Casual and deadpan amidst screaming crowds and smoking rubble, the grubby young men are defeated and defiant at the same time. It's a generous show, a celebration of bad taste and bad luck.

The new *Saturday Night Live*, in contrast, feels pinched and enervated. There are some funny routines: Nora Dunn as Pat Stevens, the former model turned talk-show host, an abyss of gentle ignorance and advice; Jon Lovitz as the pathological liar who was written up in the "*National Enqui—Geographic*! Yeah, *that's* it, *National Geographic* . . . ." But for the most part, everyone seems to be standing around wondering if it would be worthwhile to work up the energy to smirk like the king of affectless humor, David Letterman. The performers are like living Ann Beattie sentences. I don't like David Letterman, and I don't like Ann Beattie. They are superior and stingy. But at least they are authentic artists of passivity. The writers and stars of *Saturday Night Live* are comedians who just don't seem to find anything very funny.

—CATHLEEN SCHINE

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PEOPLE ARE TALKING ABOUT...

what's funny

THE MAN IN THE GREY-MATTER SUIT

At the end of *Close Encounters*, when the UFO mothership lands and discharges a group of MIA World War II flyers who haven't aged a whit, one of the astounded scientists gasps, "Einstein was right." His equally awestruck colleague murmurs in reply, "Einstein was one of *them*," referring to the aliens who've made time and space look like simple sleight-of-hand. Awestruck comedy fans might just as well say that Steven Wright is "one of them." Here's Wright on Air Bizarre: "You leave any Monday, they bring you back the previous Friday—that way you still have the weekend."

Having hooked up our current fascination with the lean poetry of quantum physics to the everyday world—"I went to a place to eat. It said 'breakfast anytime' so I ordered French toast during the Renaissance"—Wright may be the Einstein of stand-up comedy. With his Adlai Stevenson forehead, and the distracted air of a man who'd be more comfortable in front of a blackboard than an audience, Wright looks as if he'd been carried onstage by the scruff of the neck, and interrupts his monologue to say, "Any questions?"

Steven Wright uses the epigram, the aperçu, to create a mental landscape—a universe, if you will—that seems particularly abstract because it is almost entirely asocial: "I was walking in a forest alone and a tree fell right in front of me—I didn't hear it." Like Lily Tomlin, Wright loves the topsy-turvy world of language and metaphysics: "You can't have everything. Where would you put it?" But he is less cute about it: "I stayed up one night playing poker with Tarot cards. I got a full house and four people died."

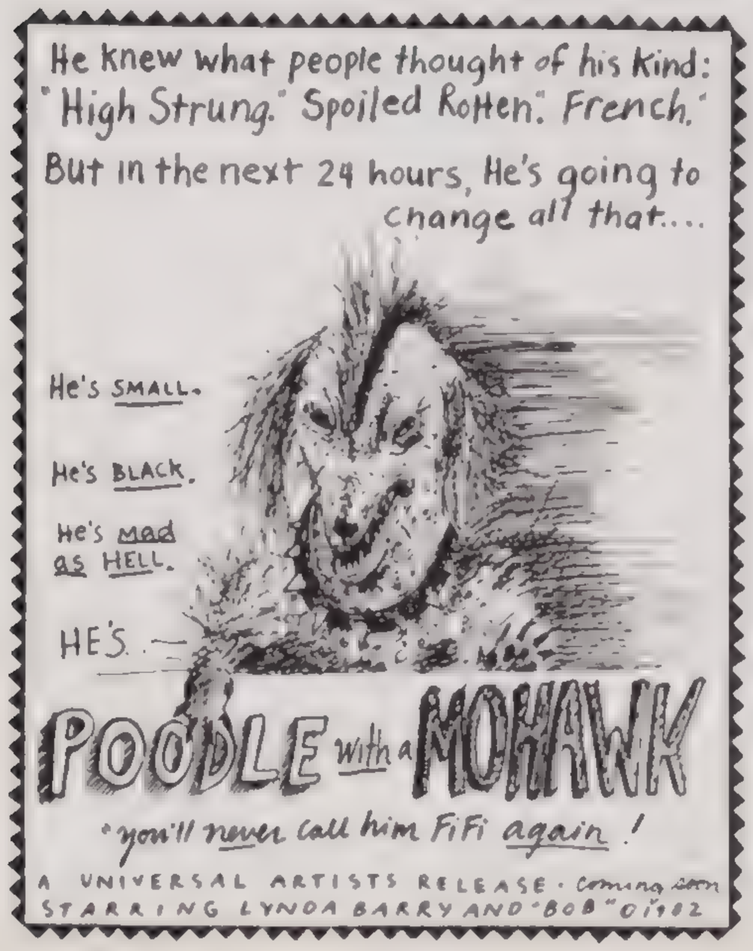
Steven Wright, who claims never to have bought anything in his life, was born in Cambridge, Massachusetts, considered going to art school but went to radio school instead, and ended up playing the Boston comedy circuit until Peter Lassally, the producer of *The Tonight Show*, discovered him. Carson had Wright on the show . . . and asked him back less than a week later! Talk about messing with time and space. Since then, Wright has been a regular on the Carson and the Letterman shows. He had a bit part in *Desperately Seeking Susan*. Recently, he enjoyed —as much as he seems able to enjoy anything—making his debut HBO special and the simultaneous release of an album called *I Have a Pony*.

RICHARD CORMAN

Steven Wright

Given Wright's cerebral approach, his audience has to work almost as hard as he does. Sometimes the point of a Steven Wright joke is like an itch you can't get to. As he says on his album: "My girl friend Rachel got poison ivy on her brain. The only way she could scratch it was if she thought about sandpaper."

—TRACY YOUNG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LOVE HANGOVER

Cartoonist Lynda Barry creates a messy world (her drawings look like they were done with a leaky Rapidograph) of post-modern romance that has produced one memorable volume, *Breaking Up—Your Guide to a Painful Separation*, everyone's favorite gift for a friend so afflicted, and it earned her a regular strip in *Esquire*. (Barry's screwed-up lovers come as comic relief in a magazine dedicated to ending the war between the sexes by turning men into self-conscious wimps.)

Apart from vivisecting love in the 'eighties, the thirty-ish redhead from Wisconsin is equally adept at poking fun at the cosmos; in an early book, *Big Ideas*, pimply teenagers have surrealistic pillow fights with, well, Big Ideas. But she drove me to belly laughs with a poster called "Poodle with a Mohawk": "He's *small*. He's *black*. He's *mad as hell*."

—T.Y.

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PEOPLE ARE TALKING ABOUT...

photography OUR BODIES, OUR ICONS

From "Sacred Squared," Providence, R.I., c. 1975–77

From "House #3," Providence, R.I., c. 1975–77

Nothing is rarer in photography than the prodigy. The sporadic exception—Lartigue as a child, say—only confirms the rule that the sheer ease with which photographs are made perversely thwarts precocious accomplishment. Equally unusual, given the attention brought to the medium over the past fifteen years, is the discovery of a large, important, and unknown body of work. Thus, the first extensive exhibition of the extraordinary production of Francesca Woodman, an American photographer who took her life in 1981 at the age of twenty-two, is a cultural event and a dramatic attack on prevailing assumptions about artistic maturity.

In her ambitious and profoundly moving photographs, Woodman explored the complex interplay of femininity and fetishism, remarkably anticipating debates and practices currently shaping feminist theory and post-modern art. But in comparison with the work of contemporary artists like Cindy Sherman, whose photographs investigate similar themes, Woodman's pictures lack playfulness, wit, or irony. Hers is an oeuvre singular in its ferocity, its Gothic excess.

Woodman's photographs are elegant and brutal, seductive and savage, lapidarian and violent. Methodically and obsessively, they trace and retrace variations on a central theme: the drama of the woman artist—the creative subject, subject of desire—who as a *woman* is positioned in culture as the fetishized object, the object of desire. They flaunt the paraphernalia of fetishism—garter belts, jewelry, feather boas, eels—and reiterate the conventions of feminine representation: the odalisque, the pinup, the pairing of breast with melon, genitals with lily, and so forth. But since Woodman perceived the desirable woman as the ultimate fetish, she squarely placed her emphasis on the woman's body as a burnt offering to the spectator's mastering gaze. She recapitulated the conventions, but she troubled and disturbed them. She made them new, and made them strange.

In many of the photographs, Woodman is herself the model; it is her body that is variously fragmented, defaced, shrouded, occulted. When she used other models, their physical resemblance to her enforces the recognition that they were meant to function as surrogates—stand-ins or doubles—in the theater of the feminine self that Woodman was staging. And to the extent that femininity is a fiction of culture, rather than a brute fact of nature, the insistent theatricality of these images alerts us to the myths, fantasies, projections, and desires that animate the way we see.

Woodman almost encyclopedically recast the traditional concept of women. Thus, she gave literal expression to the mythic linkage of woman to nature: ferns sprout from the underside of a woman's forearm; Woodman's arms, encased by birch bark, are visually joined with a forest of birch. Similarly, Woodman drew a nightmarish connection of woman to house, to home, in photographs where fireplaces, wallpaper, or wreckage physically engulf, swallow, and devour her.

Perhaps most disturbing, although among the most beautiful, are the photographs that graphically portray the implications of a wholly fetishized femininity. Whether enclosed in glass display cases, congealed into mirror images, shrouded with lace or fabric, Woodman's woman—the icon of desire—is frozen by the camera at the moment she is frozen into art. The transformation of her living flesh into two-dimensional image is paralleled by the cultural impulse that turns the female subject into an esthetic object.

It is in this way that we might define the artistic legacy of the extravagantly gifted, beautiful, and troubled Francesca Woodman: she gave the measure—and implied the cost—of such a construction of femininity. And it was Woodman's substantial achievement to have done so with an authority, a sensitivity, and a great formal beauty that transcended her youth and speak movingly to us now.

—ABIGAIL SOLOMON-GODEAU

Francesca Woodman: Photographic Work, *organized by Ann Gabhart/Wellesley College Museum, in collaboration with Rosalind Krauss/Hunter College, with a catalogue essay by Abigail Solomon-Godeau, photography critic and art historian, will be at NYC's Hunter College Art Gallery, February 13–March 14; and at the Wellesley College Museum, Wellesley, Mass., April 9–June 8.*

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BY LORRAINE DAVIS

IN HER OWN WORDS...

"When it comes to speaking out on what's central in our lives, very often it's women who are close to reality, know where it's all at. They know that you can create more opportunity for yourself by creating more for everybody, instead of taking something from somebody else. ...I think that small business start up and expansion not only are where our new jobs are going to come from, but also happen to be very good for women."—*Harriett Woods, Lieutenant Governor of Missouri*

"I love the game of basketball, and I've played on every level from the local gym to the Olympics; then, I kept on training, though there was no professional league for women. Now, I have the opportunity to play on a professional team, in a way that no one has ever done it before. When I read that the Globetrotters were going co-ed, something happened in my heart; I knew without a doubt what I wanted."—*Lynette Woodard, first and only woman Harlem Globetrotter*

"I'm a great admirer of American business, but I think corporations could be better managed if more of their chief executives got more sleep, had more time for reflection, weren't forced to live life at such a pressured pace. The best run corporations are headed by people who display androgenous qualities."—*Jill Ker Conway, former president of Smith College, at an American Society/Canadian Affairs Conference on women as leaders*

OUR KIND OF SIN

"Religion is what motivates living on a daily basis. Everyone has a religion, whether it's identified as such or not." Margaret R. Miles, Ph.D., the first woman professor to be tenured at Harvard Divinity School (now with one-half women students), attributes women's growing interest in theology to a need to reevaluate our received ideas. "The nuclear world did not exist until forty years ago. I think it changes what should be examined theologically. It becomes important to question specific values and symbols that have brought our culture to the point of self-destruction. Ideas and attitudes that may have worked well at one time may not work for us now. Other values latent in the history of religion may be the ones we need to bring to the fore."

The new ways of looking at old ideas include, for Dr. Miles, reevaluation of the patriarchal aspects of traditional religions. She cites Elisabeth Schüssler Fiorenza's work showing how the contributions of women were ignored or deliberately erased in male interpretations of the New Testament; Beverly Harrison's ideas on men's needs to control female sexuality, with reproduction as a major power issue; and Judith Plaskow's observation of the overwhelmingly male definition of what theologians have called "sin."

Sin, Dr. Miles said, has been defined by men as pride, aggressiveness, and so on, "which are not the besetting temptations of female human beings. Our temptations tend to be more in the direction of wasting one's talents, using someone else as a means of self-esteem."

WOMEN FEED THE WORLD?

It's called a ripple effect....
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organization, founded in 1947,
that teaches low-income women
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how to increase crop production
and earn income; women are 60 percent
of the farmers in the third world,
80 percent of the farmers in Africa).
OEF sent a technical person
to aid in a feasibility study,
which found a real market
for tomatoes processed into catsup
and sauces....From this came
a 160-member cooperative of mostly
women who have learned
to grow tomatoes, produce and market
tomato sauce and catsup to hotels
and restaurants in the capital,
San Salvador....This was
so successful that the cooperative
couldn't raise enough tomatoes,
so they bought from nearby farmers,
who then started growing a more
commercially viable type of tomato....
Next, the women got a loan
from the Inter-American Development
Bank and local banks to build their
own small factory, and bought
equipment from town entrepreneurs,
thus aiding another group.
Elise Smith, OEF's executive director,
said: "Now the women have credit,
new markets, and forward and backward
linkages for goods and services."
This was just one of OEF's successes.
In Morocco, it trained women
for beekeeping; in Sri Lanka,
in enterprises like eggs and poultry.
Expertise also is provided by OEF's
National Women in Business
Committee, which has catalyzed
Women's Business Councils
in Costa Rica and Honduras.
"We see this," said Ms. Smith,
"as a beginning of a global network
of businesswomen to help move ahead
economic stability and productivity."
(Information: Merryl Rosenblatt,
Inter-American Business Development,
OEF International, 2101 L. St., NW,
Suite 916, Washington DC 20037.)

IN FEBRUARY:

In NYC, art talk...honoring Centennial Celebration of the Statue of Liberty: "Liberty...and the Pursuit of Liberty," theme of this year's conference of Women's Caucus for Art, February 11-14; write WCA, Vera Michaelson, 19 E. 80th St., NYC 10021....**and business savvy:** The American Women's Economic Development Corporation conference, "Let's Put Women in Their Place in Business," February 22; facts: AWED, 60 E. 42nd St., NYC 10165; 1-800-222-AWED, or in NY State 212-692-9100. (Also coming from AWED, four seminars on negotiating, selling, being the boss, and overcoming internal obstacles to success; start March 13.) **On the Mississippi, steamboat cruise:** conference on "Business Women and the Political World: New Partnerships," February 14-17, *Mississippi Queen*; information: Sondra Berman, 919 N. Michigan Ave., Chicago IL 60611; 312-642-0705. **In San Diego, inspiration**...the last of L'eggs "Who Says Women Can't Run the World" seminars, February 25, close on the heels of the L'eggs annual women's 10K race in Balboa Park February 22. Info: L'eggs Seminar, 500 N. Michigan Ave., Suite 200, Chicago IL 60611.

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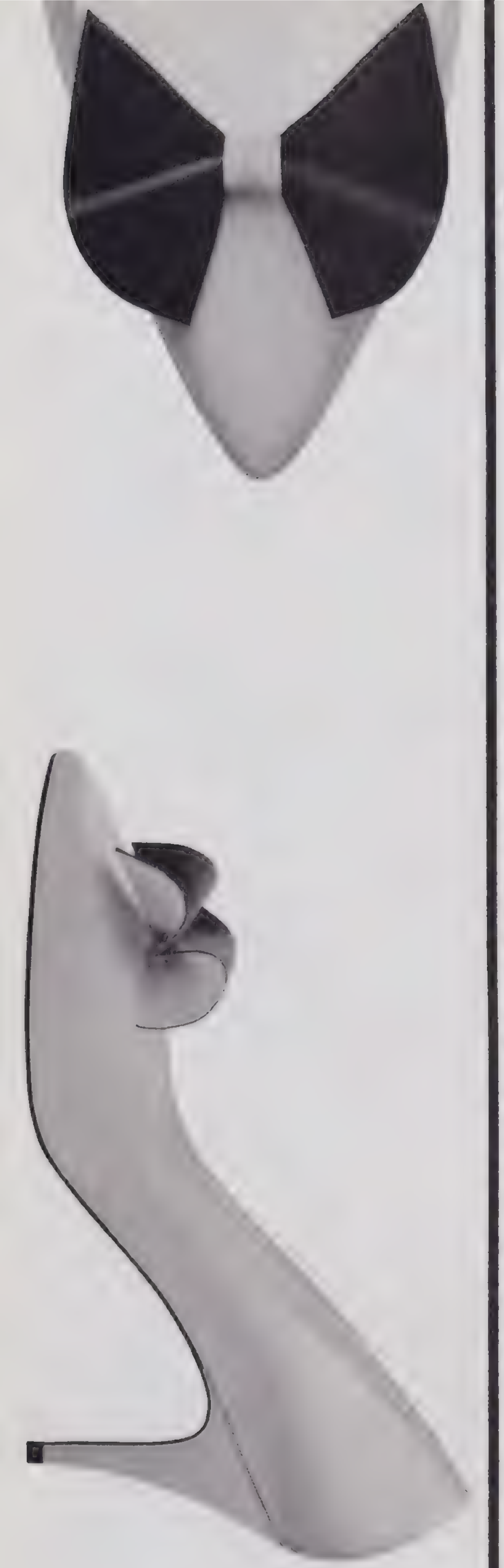

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horoscope

BY ROCKIE GARDINER

February's Astrological Weather: A month of contrasts—for the first two weeks, the "good" is very good; after Valentine's Day, the "bad" becomes terrible as Mars and Saturn meet on the 17th. Aries, Scorpio, and Capricorn bear the brunt of this frustrating, infuriating conjunction. Active Aquarius, Taurus, and Gemini survive the temporary emotional setback. Leo, Libra, and even reticent Virgo might be too much in love to notice. As expansive Jupiter enters sympathetic Pisces for the next thirteen months, Pisces and Sagittarius feel on the verge of a brand new cycle.

AQUARIUS January 20–February 18 Jupiter's generosity favors you on the 11th and the 18th—the planet of good fortune may make this year's birthday wish come true. However, your strong convictions and sense of personal worth may push your parents or your boss to the edge of their patience when Mars confronts Saturn's resistance. Don't worry about finances: Jupiter assures you a ready cash flow as it settles into your money house for the next thirteen months.

PISCES February 19–March 20 During the first week of the month, take advantage of intelligent advice from a friendly business acquaintance, who can help you make a logical career decision. By the last week, you may be swamped by a flood of pure Piscean emotion as perceptive Mercury, receptive Venus, and compassionate Jupiter join the sun in your sign. For the next thirteen months, Jupiter will expand your sympathy for the underdog and your willingness to sacrifice your own needs. Mars disrupts travel until the end of March—postpone that trip abroad.

ARIES March 21–April 19 Early in the month, innovative methods and unusually bright ideas bring career recognition as well as a possible monetary reward. Mars, your ruler, in the devil-may-care sign of Sagittarius, will boost your confidence and energy for the next two months. However, when Mars meets Saturn's cold restraint on the 17th, the social whirl you've been enjoying can come to a crashing halt. Assume responsibility for a joint financial matter and, if need be, put that hot romance on the back burner until the 25th.

TAURUS April 20–May 20 Revel in the honors that come your way around the 11th as the two "good" planets—Venus, your ruler, and Jupiter—join together in your career house. This is the perfect time to ask your employer or parents for a big favor. Your spouse won't be very receptive to your needs as insistent Mars and intractable Saturn, the "bad" guys, clash in your partnership house on the 17th. Venus is in Pisces, sign of the martyr, until March 9th, so avoid the temptation to blame yourself for these difficulties.

GEMINI May 21–June 21 As your fleet-footed Mercury ruler keeps you on a lucky course for the first two weeks, you'll choose profitable short-term investments, meet an important contact, or take a quick trip to a foreign clime. Then the nasty Mars-Saturn conjunction depletes your stamina, creates a problem at work you must solve, and otherwise limits your momentum until the end of the month. Even your new best friend won't be able to cheer you up as long as Mercury is in sensitive Pisces and you insist on feeling sorry for yourself.

CANCER June 22–July 22 Just after the Aquarian new moon on the 8th, when Venus meets lucky Jupiter, you'll have an opportunity to make a successful investment and/or attract a handsome, wealthy suitor. However, around the 17th, as Mars and Saturn conflict, your romance can go awry and, if you are gambling on a long shot, your investment may prove to be a disaster. These contradictory planetary influences keep you wondering what's what until the discerning Virgo full moon on the 24th clears away confusion.

LEO July 23–August 22 Make it legal. Marriage-minded Leos should try to tie the knot on the 18th—the day your glorious sun ruler merges with Jupiter in your partnership house. This wonderful configuration won't occur again for twelve years. The Mars-Saturn conjunction may bring family disapproval or difficult living arrangements until early March. This month, all real-estate matters are troublesome, so don't sign leases or buy land. Avoid confrontations with a parent on the 28th. *(Continued on page 122)*

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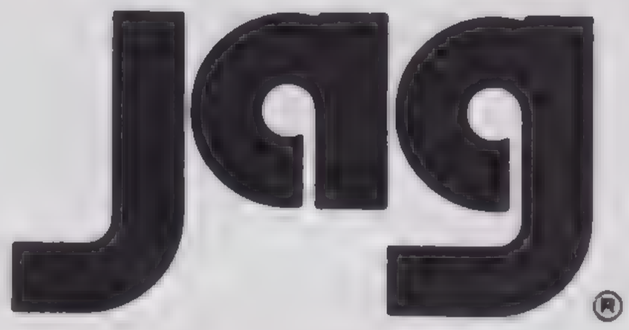

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HOROSCOPE

(Continued from page 116)

VIRGO August 23–September 22 As Jupiter and Venus protect your happiness, a playful, creative attitude towards your love life carries over to your job, making the first ten days of the month the best. A financial opportunity may appear on the 15th. Be careful tracking it down as the Mars-Saturn alignment may expose you to hazards while you are traveling around town. For the next five days, stay close to home. After the 20th, the sun, Venus, Jupiter, and your Mercury ruler will all be in Pisces, your opposite sign, enhancing relations with the opposite sex.

LIBRA September 23–October 22 The meeting of Venus, your ruling planet, and extravagant Jupiter takes place on the 11th in your house of romantic love. You may embark on a new relationship just in time for Valentine's Day. The difficult Mars-Saturn conjunction occurs in your money house on the 17th. Once again, Librans will be asked to pay for their pleasures, to quietly fret over financial matters and the strong emotions they arouse. After this blessedly short month is over, money worries fade, while the thrill of romance lingers on.

SCORPIO October 23–November 21 For the first two weeks, Venus and Jupiter bring domestic bliss into your life and ensure a happy Valentine's Day. In the carefree sign of Sagittarius, your Mars ruler tends to make you careless, diverting your attention from Scorpio's primary concern—preserving physical and psychological well-being. Then, on the 17th when these daring Martian impulses collide with Saturn's solid resistance, you could do yourself harm—a nasty cut or a bruised ego are equally painful. Let an intuitive Pisces nurse you back to health during the last week.

SAGITTARIUS November 22–December 21 The first three weeks of the month—when perceptive Mercury, tactful Venus, and the friendly Uranus sun amplify Jupiter's strong sense of loyalty and compassion—are an optimal time for open, honest communication. Clear away any secret resentments that may have accumulated between you and your siblings or other close companions. On the 20th your Jupiter ruler enters Pisces for a year, heightening your emotions and imagination, increasing your involvement in religious services and charitable functions.

CAPRICORN December 22–Janaury 19 Your earning capacity is at its peak during the first three weeks as the "fortunate" planets, Jupiter and Venus, meet the sun in your personal money house. Aquarian industries such as radio, video, and aeronautics are especially favored. Mid-month, when rambunctious Mars butts headlong into your Saturnian sense of propriety, an erratic Aries or Sagittarius may upset a well established friendship. Until Saturn is free from these stressful aspects in early March, you'll be hard to please. ▽

VOGUE, February, 1986

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money

Saving and spending—effortless ways to carry out your best intentions. BY MARION ASNES

We have all heard how important saving money is; yet today, the process has become so complicated that many people hesitate to save at all. The incredible range of financial options we have makes setting money aside a complex, even intimidating, series of choices. Also, every penny saved is one less to spend, and our desires are many. Resources, alas, are not unending, so self-interest often seems like conflict-of-interest when you're deciding how to allocate your money. Here, some of the social, psychological, and economic factors that compel us to spend and to save—and some easy ways to carry out our best intentions.

WHY SAVE MONEY?

The 'eighties is a decade of unabashedly conspicuous consumption. Americans celebrate purchasing power more than any other form of success; with affluence comes the urge to enjoy it—and to display it. Possessions signal our economic status, then become goads as well as goals because the new standard of living must be maintained.

On the other hand, we all live with an internalized injunction to save, even if we have no clear goal in mind. Franco Modigliani, Ph.D., of the Massachusetts Institute of Technology, won the Nobel Prize in economics last fall for proposing (among other things) his "life-cycle theory" of savings: people save in order to smooth out the rises and dips in income over a lifetime. The person who saves, then, skims the fat off her gravy days so wealth will be available when she wants to retire. But savings habits are also affected by expectations of future wealth: if one sees great gains ahead, one feels less need to save now.

Modigliani postulated as well that people's savings patterns are determined by their ages—by which stage of the "life cycle" they're in. Those between the ages of twenty-five and forty-five tend to set little cash aside. They are assuming—and repaying—mortgages, raising families, and so owe more than they own. From the mid-forties to the mid-sixties, as family demands wane and income usually peaks, more money is available to save and invest. Once people retire, they become "dissavers," and spend more than they take in.

Beyond these global, youth-and-age concerns, everyone needs some resources on hand for emergencies—what people used to call "rainy-day money." Experts advise that you stash away at least three months' living expenses in case of illness or unemployment.

MAKING THE DECISION TO SAVE

Many people are held back from starting a savings plan because they are not sure how much they should be saving, or what they should do with the money. "The key is just to start accumulating; the need to worry about what to do with the money comes later," advises Richard Saperstein, financial planning consultant at the investment firm Janney Montgomery Scott. "Saving should be one of the first places your money goes, up there with the rent or the mortgage."

Saperstein's clients analyze their expenditures to calculate a savings rate they can feel comfortable with. "One client, after we added up her income and subtracted her taxes and living expenses, discovered that she had about $600 left over each month," he said. "She wanted to try putting away $500; after two months, she stopped because she felt too pinched. So she dropped down to saving $300 a month, which was fine, and now she's raised herself to $400. But until she set her life down on paper, she had never felt like she had any money to save at all."

Saperstein suggests that anyone starting to save should pile up cash in a money-market account or an equity mutual fund. Then, when she is ready to start investing, she can use short-term instruments—maturing in six to twelve months—until future goals are settled.

WITH CONTROL COMES POWER

It is at the accounting stage that many people become frustrated. "People back away from evaluating their expenses and making a budget by saying 'I can't'—which really means 'this is too much work,' or 'I'm afraid of making a mistake,' " said Baila Zeitz, Ph.D., a psychologist with a special interest in money habits. "Their frustration is accompanied by anger. There is a sense of entitlement that the planning process denies. People feel, 'I work hard, and should be able to have anything I want.' Analyzing spending means admitting that one can't fulfill every desire, and nobody likes to hear the word no."

Zeitz encourages her clients to list all the things they want to spend money on and rank their desires by importance. Then she asks them to write a budget that incorporates their priorities. "People see a budget as a straitjacket," she notes, "when in fact, you dictate the budget and not vice versa. It doesn't have to mean indefinitely delayed gratification. Maybe there's something big you will need in five years. Or maybe you want the freedom of knowing that if you come across something really smashing, you've got the money to buy it. For a woman, *(Continued on page 128)*

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MONEY

(Continued from page 126)

using her own money—not borrowed money, or her spouse's money—for her own purposes gives a wonderful sense of economic power."

INSTANT DISCIPLINE

An easy cognitive trick for those who hate to think of reducing the amount of cash they have on hand—even for the best of reasons—is to have a financial institution take the money away before you can touch it. There are several ways to do this:

- *Payroll savings*. Many corporations will take a portion of your salary check and deposit it in a savings account for you; some companies even add a bonus percentage.
- *Automatic bank transfers*. For little to no charge, banks will transfer funds from a checking account into a savings account. Each month, the transaction shows up on your statement.
- *Automatic mutual-fund purchases*. Many mutual funds will set up monthly deposit plans with your bank or your corporation. (These plans can also be used to fund an Individual Retirement Account.) A useful guide for finding the right fund is the *Investor's Directory* published by the No-Load Mutual Fund Association, which lists the special services mutual funds provide along with phone numbers, fees, and investment minimums. Send $2 to the NLMFA, P.O. Box 1010, Dept. V-285, South Orange NJ 07079.
- *401(k) plans*. A 401(k), also known as a salary-reduction plan, enables a person both to save and to reduce taxes: Each year an employee whose corporation offers this plan can set aside as much as 20 percent of her salary up to a limit of $30,000, minus contributions to corporate pension plans; taxes are deferred until the funds are withdrawn after age fifty-nine and a half. The corporation invests the money—and often matches contributions—until the employee retires or leaves, in which case she can roll her contribution into her IRA without paying any penalties. As we go to press, however, the benefits of 401(k)s may be reduced by tax reform.
- *Asset Management Accounts*. These incorporate the various aspects of one's financial life—stocks, money-market funds, checking, charge cards—into one brokerage account with one monthly statement. Unification provides two advantages: transactions are easier to keep track of (for instance, account-holders can have their checks coded into categories to speed up their income-tax calculations), and you can arrange for automatic investing and bill-paying. Deposit requirements range from $5000 to $20,000. One caveat: some firms' monthly statements are hard to decipher.

Taking the first steps to save may be difficult, but the rewards become apparent almost immediately. Paying yourself—placing your future at the top of your priorities—enhances self-esteem and feelings of self-control. And best of all, you get richer. ▽

VOGUE, February, 1986

NIKE

FITNESS WEAR

mind health

The latest on therapy, stress, relationships . . .

BY CAROL TAVRIS

THE MYTH OF THERAPY—HOW MUCH DOES TALKING HELP?

"To take money for mere talk is, I would argue, in many cases both negligent and, despite the purest of motives, irresponsible." Garth Wood, M.D., a British psychoanalyst, does not mince words in his new book, *The Myth of Neurosis* (Harper & Row), yet another volley in the recent attacks on the "talking cure" of analysis and other forms of insight therapy. There are real psychiatric illnesses, says Wood, such as schizophrenia and manic depression. But psychotherapists have extended the boundaries of "mental illness" to include the "normal but unpleasant mental states which are an inescapable and often valuable part of everyday living."

Wood systematically attacks many popular assumptions about modern therapy and its methods, and the dependence that many people have on it. He reviews the research showing that most forms of "talk" therapy are ineffective at best and harmful at worst. He is just as critical of using what he calls "mind candy"—from prescription drugs to such self-administered drugs as nicotine and alcohol—to remedy problems.

To manage life's troubles, Wood offers "Moral Therapy." This is not a new school of therapy—there are no gurus who offer it, no experts who teach it—but a philosophy based on common sense, obedience to one's own standards and conscience, and solving problems through positive action. Moral Therapy is directed to people who are unhappy, who cannot make decisions, and who dream of magic events or magic pills that will eliminate their problems. What all such people share, Wood maintains, is self-dislike and a bitter inability to enjoy life.

Moral Therapy is a program of physical and mental discipline. Just as the mind needs mental labor to remain alert, says Wood, the body needs the physical labor of exercise. Drawing on recent evidence showing the psychological (as well as physical) benefits of regular exercise in combating depression and enhancing self-respect, Wood hopes to see a return of the schoolboy motto *mens sana in corpore sano*—"a healthy mind in a healthy body."

Wood's chapters—"The Importance of Difficulty," "The Goodness of Guilt," "No Escape from Reality"—convey the flavor of his message. "All that Moral Therapy can offer is a life of struggle and brave confrontation with life's problems," says Wood. Searching out and conquering difficult objectives increases a person's self-respect; the greater our self-respect, the more likely we are to like ourselves. Talking to an "expert" is easy by comparison, he believes, and fosters dependence rather than contentedness.

Wood hopes to convince readers that "in their own interest their goals must never be luxury and ease, but rather activity and difficulty." People must learn to expect less, he says—of others, of life, of themselves, of therapy—and thereby gain more.

THREE FACES OF STRESS

In "Through the Looking Glass," the Red Queen advised Alice to do her worrying in advance. That way, said the Queen, when the real trouble came along, she would be ready to deal with it calmly.

Trust psychologists to take the Red Queen into the lab and study the difference between anticipated stress and actual stress. Shirlynn Spacapan, Ph.D., at Harvey Mudd College in California, assigned 120 young women to do a task under one of several conditions, including anticipated or actual loud, uncontrollable noise, or peace and quiet. Spacapan found that systolic blood pressure was higher after the anticipation of noise than after exposure to it—but self-reported depression and hostility were higher after the real stress. To make things more complicated, women working in noise accomplished more of the task than did women working in quiet, with the same percentage of errors.

The body, it seems, responds to anticipated stress, generating energy for the task ahead. Behavior depends on what the stress requires one to do—fighting, fleeing, or all the ways of coping in between. And in the aftermath, the mind interprets the stress.

Worrying about events before they happen can be more taxing on the body than the events themselves. Anticipation of stress is easier to reduce than exposure—and the effort, as this research shows, is worthwhile.

HOUSEWORKAHOLICS: "TYPE A" AT HOME

Among the warnings women have heard about work is the danger of becoming stress junkies and workaholics—"catching" Type A behavior as if it were the flu. This behavior pattern, characterized by impatience and a strong need to control the environment, is associated with coronary heart disease and has long been thought to be a price of male achievement (and now, supposedly, female).

But Type A characteristics seem to reside in the person, not in the job she does. B. Kent Houston, Ph. D., of the University of Kansas, and Karen E. Kelly, Ph. D., of Kaiser Permanente in California interviewed and tested ninety-five middle-class homemakers. Type A homemakers—like Type A employed workers of both sexes—were more overcommitted than Type Bs, more compulsively organized, and more intolerant of ambiguity. They saw their work as more stressful and taxing; they reported more marital problems, health symptoms and tension; and they had lower self-esteem and greater fear of failure.

You can take the woman out of a high-pressure job situation, it seems, but you can't always take the pressure out of the woman. A true Type A person probably would be overcommitted to coconut collection in Tahiti.

THE IMPORTANCE OF BEING NEEDED

A teenage student, depressed nearly to the point of suicide, got out of bed each day to be at play rehearsals. "They need me," he said. To Nancy Schlossberg, Ed.D., at the University of Maryland, the need to be needed—to matter to other people—is a central human dimension throughout life. Depression and anxiety occur, she says, when people believe they don't matter to anyone. But, particularly for women, it can also be stressful to matter too much to too many people. Many women in mid-life feel sandwiched between the demands of their children and their aging parents. Others feel that their families matter to them, but they don't matter to their families: "no one appreciates me around here" is a frequent lament. At work, one woman said, her boss notices only what she does wrong and never mentions her contributions. By understanding the nature of mattering, people can better diagnose their situations and decide how to improve them. "I dread the prospect of moving from a period of being stretched beyond my capacity," said one woman, to "not being needed." By knowing how such transitions affect how, and to whom one matters, people can prepare to find a new balance between mattering too much and too little.

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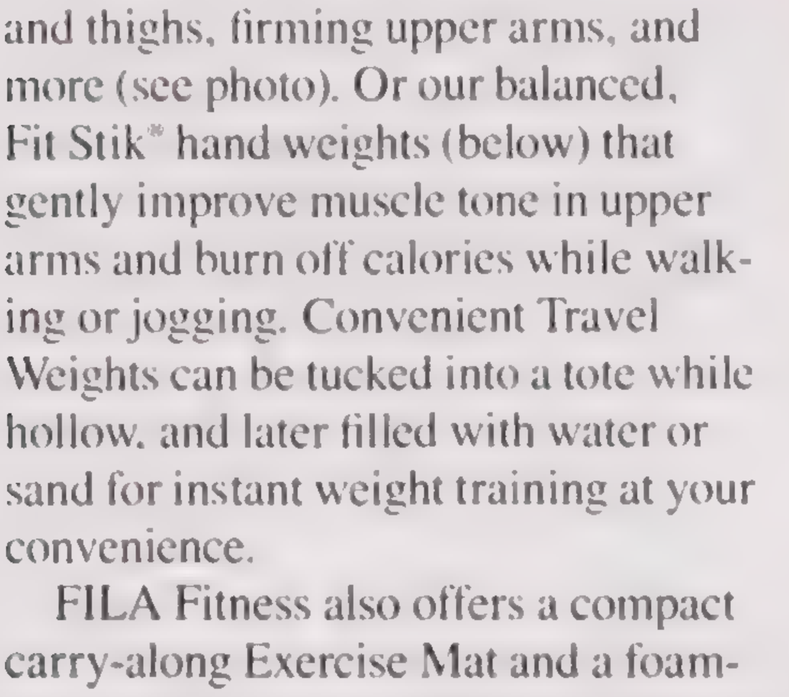

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Q&A BEAUTY

Basic, versatile makeup tools . . . salon waxing tips . . first-time haircolor

Q. What are the best tools to use to apply makeup?

A. Even though every woman has her favorites, experts stress that the best makeup tools are clean, time-saving, and allow for minimal makeup application. Here, what's best from two top NYC free-lance makeup artists—Kevyn Aucoin and Mariella Smith-Masters . . .

● **To apply base:** Aucoin suggests using a large soft sponge (called "silk"), slightly dampened, to pat foundation gently over the face; it's quick and distributes base evenly and sparingly. "Use your fingers to even out the base around delicate areas—eyes, nose, mouth; then blot excess with a facial tissue."

● **Face powder:** "For a soft, even finish, a huge sable-hair brush is best for applying translucent powder," says Aucoin. Smith-Masters prefers surgical cotton wool (available at some pharmacies), because this, which she cuts into small squares, presses the powder firmly onto skin; brushes, she says, that are not soft enough tend to scratch foundation, spoil the texture.

● **Eyes:** Use a one-quarter-inch-wide brush to shade eyes, an even thinner brush for lining. Small, firm brushes allow for more accuracy and control, says Aucoin. (Smith-Masters' recommendations: Lancôme's eyeliner—with built-in brush—and their soft eye pencils, which come in a good range of colors.) "Always carry a pencil sharpener with you; sharpen pencils frequently to prevent bacteria from building up," adds Smith-Masters. "To separate lashes, a metal comb works best; it's easier to clean, lasts longer than plastic (Boyd's, NYC, has them).

● **Lips:** Aucoin suggests a lip brush that is firm but not rough—you don't want to scrape lips. "Make sure that the brush is not too large; if it is, you won't have any control. Line the lips first with a sharpened pencil—Shiseido's Beige Retouch.

Both suggest . . .

● Avoiding sponge eyeshadow applicators; they tend to spread makeup unevenly.

● Avoiding loose cotton balls to apply powder; cotton gets all over the face and into makeup containers.

● Using cotton-wrapped swabs—great for practically everything from neatening edges to removing eye makeup. Aucoin suggests rolling the tip with clean fingers first to tighten the cotton, so no stray filaments get on skin or in eyes.

● To remove makeup: let makeup remover set for a couple of extra minutes, says Aucoin. "This helps moisture to penetrate skin's layers; makeup will come off more easily without irritation.

Q. Any tips for having arms/legs waxed to achieve better results, less irritation?

A. Even if you go to a salon for waxing, you may experience some skin irritation. This can be avoided by prepping your skin before it's waxed and by becoming familiar with basic waxing procedures. Here, tips from Veruchka Pinn, Veruchka Pinn Skin Care Salon, NYC:

● **Before your appointment:** Avoid using cream or moisturizer on areas to be waxed. This will help to ensure that the wax adheres evenly and completely, and that all hairs are caught the first time. If the waxer doesn't powder your legs first, ask her to—powder calms skin, minimizes sting.

● **Check the melted wax yourself.** If it looks thick, ask to have it replaced. Old wax can cause irritation and inflammation because, after it's applied, it becomes thick around the edges, making it difficult to remove. A wax that's fresh goes on easily and is transparent.

● **Ask for pine wax** instead of beeswax. Pine wax is thinner, odorless, and melts at a cooler, safer temperature.

● **Have a patch test** done on your ankle to determine your skin's sensitivity to wax temperature. Some skin can withstand more heat, some less.

● Between-waxing maintenance: use a loofah and a mineral-oil-based moisturizer to keep skin soft, allow hair to be removed more easily the next time. Contrary to a popular myth: waxing (or chemical depilation) does *not* accelerate hair growth.

Q. I've never colored my hair, but would like to. Any suggestions?

A. Avoid a drastic change—especially the first time you color your hair. Begin with a subtle change—it is always easier to *add* color than it is to remove it, suggest Vincent and Fred Nardi in *Color Your Hair Like a Pro* (a Perigee Book). Also: it's best to have a pro do first-time color; but if you prefer to do it yourself at home, a consultation with a colorist is worth the investment. ▽

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Karin Koeppel
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Age: 31

I started working for Esprit 8 years ago with a desk in the warehouse Now I spend 6 months a year travelling. After awhile you've seen the world so the important thing becomes creating something new and fresh every season. When I'm not away. I garden in my house in Munich on the weekends and I work in Düsseldorf during the week I'd like to have kids but marriage doesn't really interest me. When I'm 50. I don't want to be a fashion granny

ESPRIT

Charlene Short
College Student
Age: 22

My favorite thing to do is suck down beer and raw oysters right from the shell. Once I went tap dancing in a bathing suit and high heels on an 18-foot boat in the middle of February. My boyfriend is kind of goofy and we like to have wrestling matches together. I'm quiet most of the time because my father always told me it was better to be thought a fool than to speak and prove it.

Marcia Wolf and Josh Roth
Horse Breeder and God-son
Age 27 and Age 7

I've loved horses since I was 10 when my girlfriend and I used to literally live on them all day long, even going swimming while we were riding. Now I almost feel that I can physically communicate with my animals. Recently, I was working in Africa saving the wildlife from the drought. Now I'm getting my pilot's license and I have plans to go to Micronesia. I'd like not to have any limitations.

ESPRIT

Christine Carey
Housewife, Age. 38

We moved to the United States from England seven years ago When I'm living here, I like living in England, and when I'm living there I like the United States I enjoy driving around L A looking at the very diverse architecture, or running my husband's office and designing clothes When I'm older I hope I'll be able to spend more time with my husband with some time away from our three great kids.

Polly Carey
High School Student, Age: 15

When I graduate, I want to travel around the world and spend a lot of time in Tahiti by the beach. I'm not going to have a family for a long time because my little brother is so terrible. My mom hates it when I talk on the phone to my friends with an American accent.

ESPRIT/KIDS

Shayne Globerson
2nd Grader
Age: 6

When I play house with my friends, I'm usually the dad; I'd rather be the mom because then I can tell everybody what to do. I wish I had my own big temple to celebrate Hanukkah in. I like weird things and boys with blonde hair. My last boyfriend was much older than me; he was ten.

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Tabitha Johnson
2nd Grader
Age: 6

Someday I want to be a horserider in the Olympics but now I play barbies and hide and go seek. I don't like boys because they play with cars and stuff. My parents don't let me cook because they think I'll get burned or something. I really like watches.

Photo: Toscani

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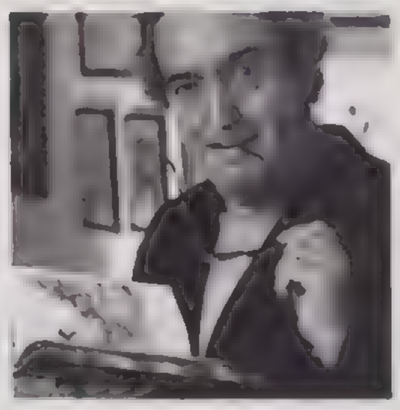

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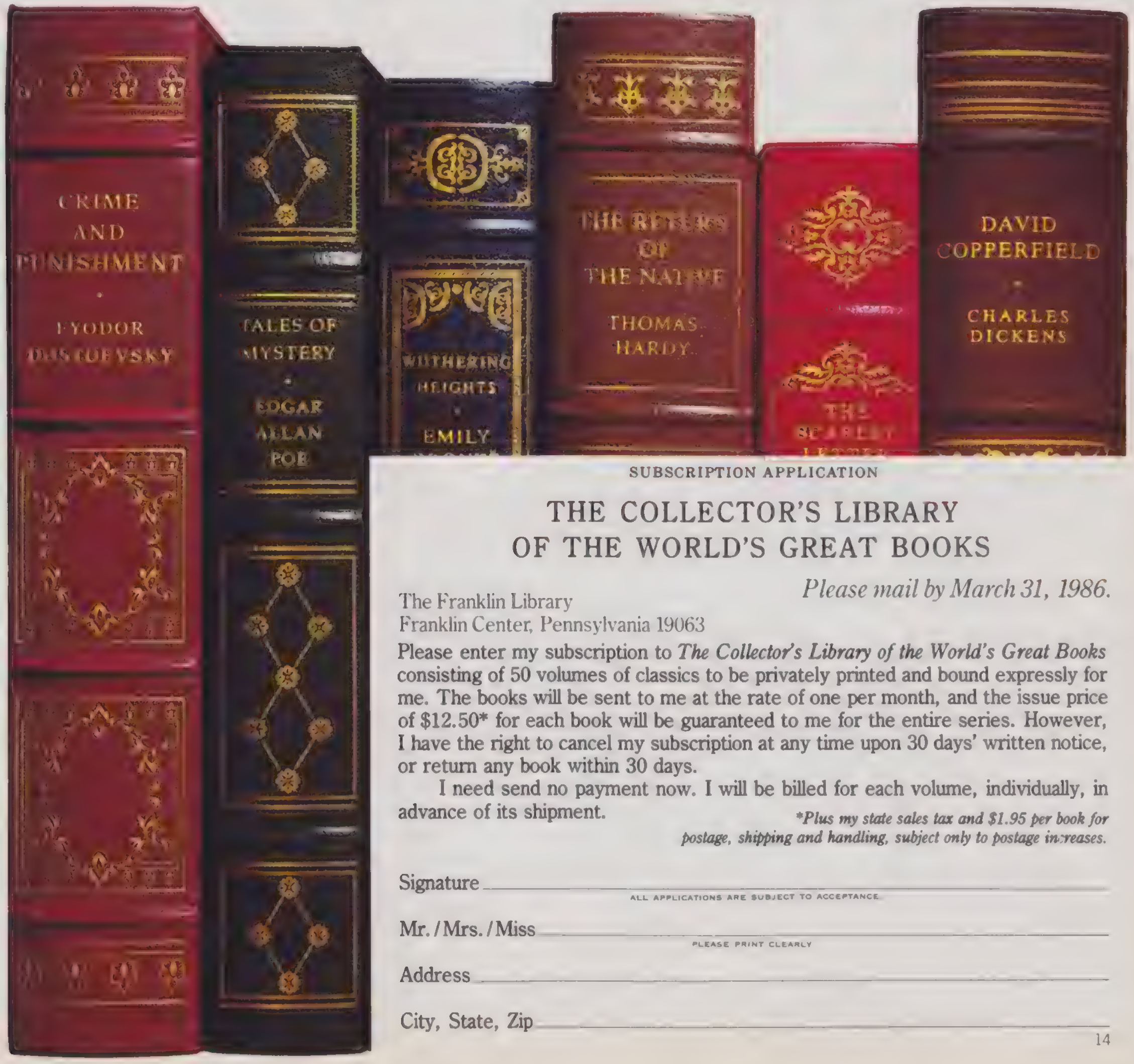

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MID-LIFE IN THE MID-EIGHTIES

A cheering reevaluation of attractiveness

BY MARY CANTWELL

How to phrase it delicately? Impossible. The fact is this. As one born in the 1930s, I have always loathed those born in the '40s. Not as individuals, you understand, but *en masse*. The reason is precisely that, their *masse*, which, being extraordinary, has had them looming large on the American scene.

My crowd, however, hasn't. There aren't many of us Depression-born, which is why, our parents aside, no one's ever paid much attention to us. The word "youthquake" wasn't minted until years after we came along; no movies were made specifically for our audience; no stores clamored for our patronage; being post-Lindy and pre-Twist we danced (solemnly) to the sound of Perry Como. We came of age in what is thought to be the dreariest of decades and it was one of our own, Renata Adler, who polished us off for good and all. She called us "The Silent Generation."

Now we are not so silent. Or perhaps we are still silent, but America is making much of us. Suddenly, fifty is chic, sexy. "Wow," America says of Shirley MacLaine, Gloria Steinem, Joan Collins, and God knows who else, "She's over fifty and look at her!" And of Jane Fonda, Ali McGraw, and God knows who else, "She's nearly fifty and look at her!" It's insulting in a way, smacking as it does of Samuel Johnson's "A woman's preaching is like a dog walking on his hind legs. It is not done well; but you are surprised to find it done at all," but what the hell. For once condescension is bearing good fruit. So what if the recent accession of a fifty-year-old-female to anchorperson of a New York news show was met with the awe usually accorded child prodigies ("Such a good reader, and at her age too!"). She got the job, didn't she?

Why, though, this change? Is it possible that thirty years of foreign films have Americans looking at middle-aged women with the eyes with which the French, in legend at least, regard *les femmes d'un certain age*? I think not and am thankful because I, for one, could never live up to the image. To look at me is to know there are camel's hair polo coats in my past, and this will never be said of an Annie Girardot or a Jeanne Moreau. They appear knowing; Americans have to content themselves with looking shrewd. I'm not sure what it is that French women have but I suspect it has something to do with short legs, a liquid language, and a permanent passion for high-heeled shoes, and it doesn't travel.

Then is it feminism that has made fifty no longer over the hill but the top of it? Have women succeeded in making clear the absurdity of defining one sex as obsolete at fifty and the other as just entering its prime? Not entirely, because that definition isn't wholly absurd. The fifty-year-old woman is no longer fertile and the fifty-year-old man is, and when fertility was the measure of one's economic worth that mattered. Now, in developed countries anyway, it doesn't; but the mystique lingers, and partly because women inadvertently continue to believe in it. The biological clock isn't fair, they say, not fair because there's so little time to bear children. But it is fair. Nature, which knows nothing of higher education, internships, and a shot at the big job, has given us about forty years and that's enough. What is only a second in a man's life is, after all, nine months out of a woman's. If men got pregnant, the saying goes, abortion would be a sacrament. Yes, and menopause would be greeted with Champagne and cigars.

"Finally, my crowd has come into its own. . ."

So what is it? Why suddenly is ripeness all? It is all because the best way for a very large, highly publicized generation like the baby-boomers to insure its power is to define itself as perennially desirable. And the best way to do that is to greet each birthday as if it were a step up. Forty *must* therefore be perceived as attractive. Fifty, too, because it's in the offing, and as for sixty; well, we'll just have to wait another three years or so and see how the world treats Elizabeth Taylor.

Finally, then, my crowd has come into its own—by constituting a kind of life insurance for the huge group that followed us. Since we are now what they are soon to be, it's to their interest to find middle age attractive. Not just male middle age, which has always carried the cachet of a vintage claret, but female middle age too; which generally has had no cachet at all.

But some things never change. We still care very much about how women look; on the other hand we are no longer quite so insistent that they look like Miss America. This is nice news for all of us and especially, I should think, for those ladies who have devoted so many hours to coloring their hair beige. The day one can go to the theater and find no beige heads is the day women will have achieved the courage of their years.

I take that back, or part of it. Of course women must find the courage of their years if only because it will spare them the trouble of obscuring so much about themselves. (I am thinking of a friend so determined to conceal her age that she is close to becoming a creature with no past. While the rest of us giggle about skirt lengths we have known or how we felt about James Dean, she is silent, afraid that reminiscence will reveal her birth date, her high school-graduation date—anything, in short, that would place her in time's stream.) But about beige hair, I am wrong. Beige hair is okay, so are sequined eyebrows, so long as they give pleasure to their possessors. Physical vanity is one of the most endearing, and healthiest, of all human characteristics, and losing one's zest for dressing-up, or coloring-up, is tantamount to losing one's zest for life.

And yet, a hesitation. I saw a television show about a young man who fell in love with a girl in a portrait. The model was presumably the artist's daughter. Actually, she was the artist herself twenty-five years ago, and when the young man found out he switched his affections from daughter to mother. But not the mother as she had appeared in the first scene—a handsome woman with good bones, lightly made up, with her hair in a scarf. To make the young man's attraction to an older woman seem reasonable, the hair and makeup people had devised an unreasonable simulacrum of youth for the last shot. That handsome woman had been equipped with pink cotton-candy hair and a brilliant pink mouth.

So, while I am not one to look a gift horse in the mouth—I am grateful for the self-interest that has forced baby-boomers to catapult their predecessors into prominence—I am wary. I, too, admire Tina Turner's legs, and am overcome by Claudette Colbert's. (She, eighty, has what, given her vintage, can only be called gorgeous gams.) I, too, think Joan C. and the gang look swell, and I thank them for having made fifty look nifty. I thank them for going to hairdressers (so would I, but stinginess forbids), and I endorse their embrace of depilatories—not shaving one's armpits not being my idea of a political statement. But I await the day when the nicest thing you can say about a woman is *not* that she doesn't look her age.

What is wrong with looking like you remember Harry James, have borne a few children, suffered a few sunburns, shed more than a few tears, and known more than a few sleepless nights? When I see *that* face—I think it's Glenda Jackson's—when I switch on the news or a TV series, I will know the revolution has arrived. On that happy day the phrase "She's showing her age" will be greeted as a compliment; and "She doesn't look her age" with what it deserves. A "So what?" ▽

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Wickedly wonderful. Stir cocoa and sugars together in heavy 1-1/2 quart saucepan. Add cream, Kahlúa, and butter. Stir over medium heat until mixture begins to boil. Keep at a boil, stirring 1 minute. Remove from heat. Add vanilla. Cool. Store in covered jar in refrigerator. Serve warm or at room temperature. Makes 2-3/4 cups. Just pour over ice cream or layer it in a parfait.

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For each parfait, layer chocolate or vanilla ice cream with chilled sauce (and, when available, fresh raspberries). Finish with whipped cream and more berries.

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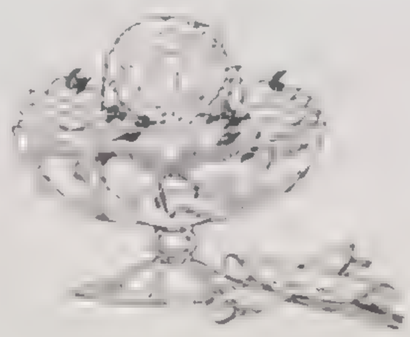

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Spring 1986. Anne Klein II. Anne Klein II Petites.

CARTIER: THE JEWEL IN THE CROWN

For over a century, Cartier has set the standard of luxury—with pieces ranging from "les incroyables" to "les Must."

BY JOAN JULIET BUCK

In a Paris workshop, five men have spent a year making a clock. The diamond hands move in the clear center of a citrine weighing more than six thousand carats, pillars of rock crystal support the face, and the clock seems to have dispensed with the need for a mechanism. The clock will sell for a million dollars to a person unnamed, and will not be seen outside the owner's circle until he dies. His friends will admire the clock, and they will wonder how it works. If his heirs disperse his goods, it will turn up at Sotheby's or Christie's, a fine 1985 version of Cartier's Art Deco *pendules mysterieuses*; and someone will point out how strange it is that in 1985 so much workmanship and time and absurd care went into so ornery and gratuitous a treasure, and will add that only Cartier could have done it.

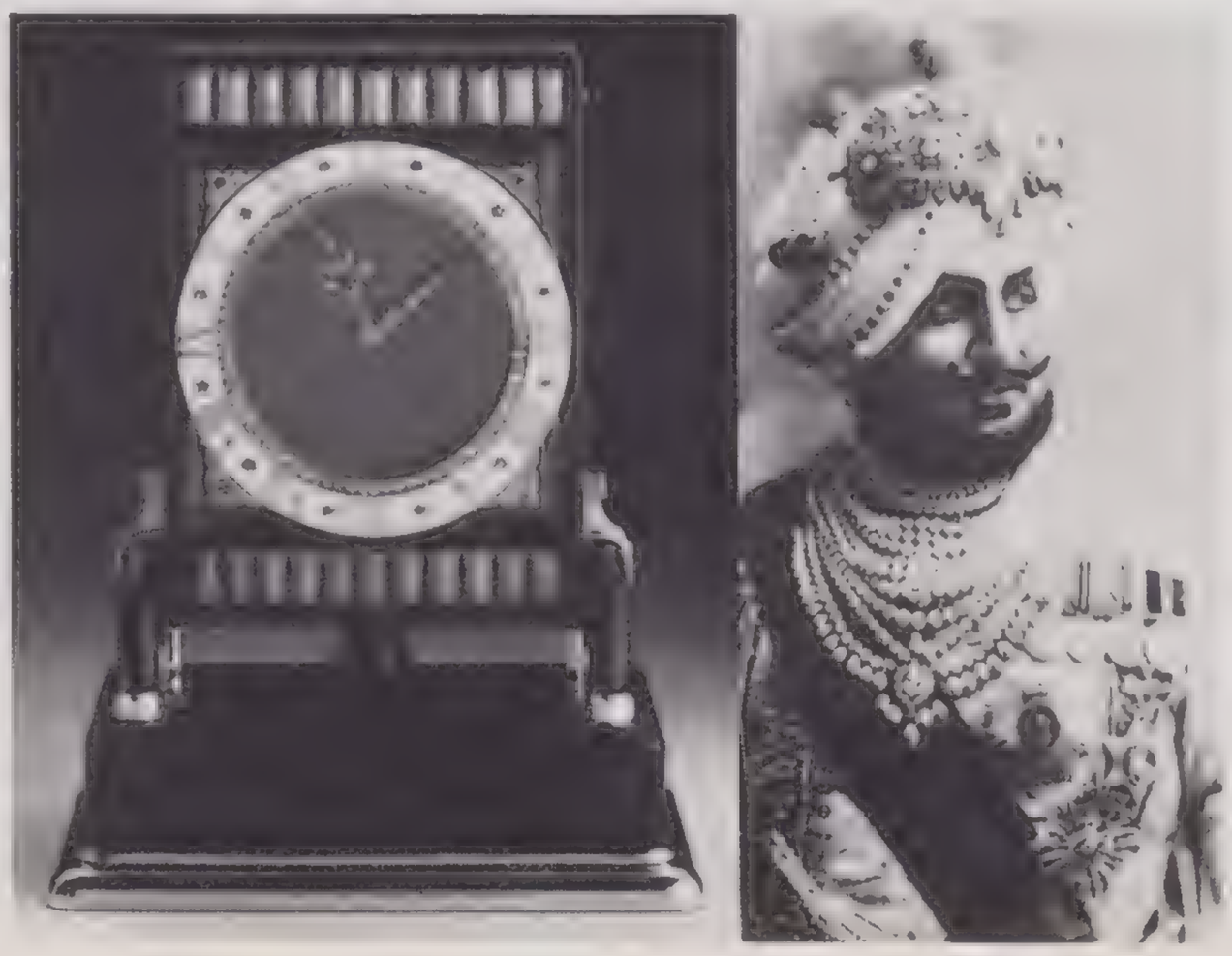
At the same time, two factories in Switzerland are turning out Les Must de Cartier: watches, two hundred and eighty thousand of them last year, and one hundred twenty thousand lighters. Disposable lighters have created a slight problem for the makers of gold lighters, but no Swatch watch will ever dethrone the Cartier Tank from its position as foremost status object on the wrists of the powerful. All-gold Cartier watches sell for around ten thousand dollars, while the Must watches are plated and considerably less expensive, starting at nearly seven hundred. Which proves that there is a high and a low end to the commerce of luxury. High luxury is a clock made of diamonds that tells the time apparently without needing a mechanism, and low luxury is a beautiful watch that only you and 279,999 other people can buy in a year. The great trick of Cartier consists less in hiding the mechanism of the clock than in making us desire a watch that has become, if not affordable to all, at least accessible to all.

Cartier started as the establishment of Louis-François Cartier in a Paris side street in 1847. The shop had a varied stock, among which were simple silver objects, ivories, bronzes, antique pieces. Louis-François Cartier's first important client was the Princess Mathilde (Napoleon's niece), who bought cameos and amethyst brooches, earrings in the Egyptian style, and a parasol. The Empress Eugénie bought a silver tea set. When the Franco-Prussian War made Paris unsafe in 1871, Cartier opened a branch in London, attracting the British aristocracy and allowing the necessary connections to be forged. Through the end of the nineteenth century, aristocrats and courtesans flocked to Cartier; and it was Cartier who made twenty-seven of the tiaras worn at Edward VII's coronation.

Twenties' elegance: clothes by Chanel; pearls, diamonds, rubies by Cartier

The style of the Belle Epoque jewelry reflects a happy materialism not unlike that of the present atmosphere. The advent of electric light meant that jewels could no longer gently sparkle by candlelight; they had to shine. Louis Cartier, who started working with his father, Alfred (Louis-François's son), in 1898, abandoned the heavy silver settings that tarnished fast in favor of platinum, which was then not considered a precious metal at all. The platinum was worked so that the settings for diamonds were as airy as net and as pliable as lace—an advantage at a time when jewelers were trying to move their clients away from the classic black velvet ribbon around the neck. The style known as "garland" evolved from this new malleability; and diamond bows and flowers shook, trembled, and draped across the fronts of dresses. High dog collars with wreaths and teardrops and curlicues were bought by Queen Alexandra and Queen Mary and Mrs. Harry Payne Whitney. Consuelo Vanderbilt (who was becoming the Duchess of Marlborough) and the Princesse de Ganay bought dog collars of pearls—twenty-one rows in some cases—with diamond clasps as wide as their necks were long. It was no accident that the garland style resembled that of the time of Louis XVI: in terms of diamonds for crowned heads and bought women, it was as if the Revolution had never happened. Art Nouveau, with its Luddite concern for nature, flowing forms, and semiprecious stones, was deemed by Louis Cartier "the cult of leeks and carrots."

The simple magnificence of a "mystery clock," c. 1924; a more ostentatious Cartier treasure, worn by the Maharaja Dhiraj of Patiala, 1925



Cartier was luxury triumphant, and the garland style gave way to a particularly rich version of Art Deco. By now, maharajahs were dumping sacks of emeralds on Louis Cartier's desk, Cartier's vendors were going across the world with selected pieces and bringing back jade and mother of pearl, and Diaghilev's Ballets Russes had brought color to Paris. Louis Cartier and his assistant Charles Jacqueau were inspired by Egypt and Islam and the Far East and also *(Continued on page 170)*

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CARTIER: JEWEL IN THE CROWN

(Continued from page 168)

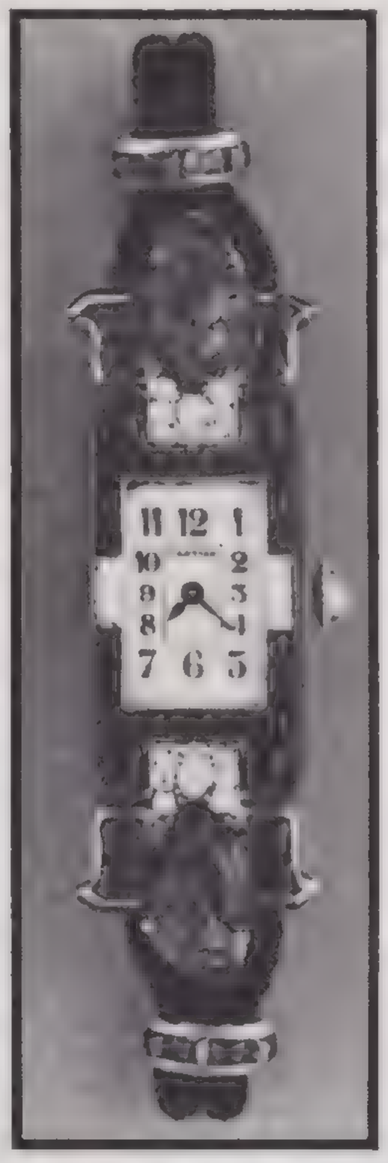
Mogul jewels, but their work is consistently in its own style: highly colored Art Deco in which all the expected curves are squared off.

In the early part of the twentieth century, Cartier sold the Hope Diamond and traded two strings of pearls for the townhouse on Fifth Avenue that is still Cartier's NYC headquarters. The name Cartier meant the ultimate in magnificence, but perhaps the most important contribution Cartier made to the world of style was its watch. The first wristwatch was neither the Santos-Dumont, created for the Brazilian aviator in 1911, nor the Tank watch made in 1917 in honor of the World War I U.S. Tank Corps: it was a lady's evening wristwatch with diamonds and a gold-link bracelet, and three of them were made in 1888. In 1910, the deployant buckle for the strap was devised, a hinged pair of flat gold bars that lie against the inside of the wrist and snap open—still the hallmark of Cartier.

In 1922, Louis Cartier put Jeanne Toussaint at the head of something called Department S, for Select. She had been making evening bags, which were both precious and chic. The 1929 crash meant that the sale of big pieces fell as the sale of small items rose. (The idea of small-scale status helped those who felt an obligation toward luxury to weather the Depression.) The three-gold ring (white, yellow, and red) was born in 1923, thought up by Jean Cocteau who wanted to give a present that would symbolize the rings of Saturn. The triple ring grew into a triple bracelet; both are key pieces in the Cartier Must collection today.

During the Second World War, Louis and his brothers, Pierre and Jacques, were in England and America, and the Cartier treasures were stored in a Scottish castle. Only Jeanne Toussaint was left to run the establishment at 13 rue de la Paix. When Paris was occupied, she put jewels in the form of birds locked in cages in the windows, and was called in by the Germans to explain herself. She got through by explaining that the bird cages were a classic Cartier item. On the day the Allies liberated Paris, she opened the little cage doors.

Pierre Cartier was appointed president of Cartier in 1945, after the deaths of his two brothers. The business remained in the hands of the Cartier family only in Paris; the London and New York branches were sold off.



A few jewels for a lady's wrist, 1928

Then, in 1968, a man named Robert Hocq, who owned a lighter company called Silver Match, came up with what would become the Cartier lighter. Hocq had a perfect shape, a long and heavy oval, ridged in points, but it needed a name. He went to Cartier who granted the license to sell the lighter, which was sold in tobacco shops as well as by jewelers. "It was a *scandale*," says a Cartier employee. "The name Cartier in the *tabacs*!" Hocq's marketing team realized the power of the name Cartier as it sold the lighter. On the team was a young man named Alain Perrin. Shortly after, Hocq managed to buy Cartier outright, backed by anonymous investors.

Hocq was by all accounts a remarkable man. A Resistance member who had been in Buchenwald, he set himself the task of rescuing Cartier from the background into which it had drifted. He sent his bright young executives to find out what Cartier really was; and at 13 rue de la Paix, known as "the temple," they found not only the triple-gold ring and Tank watch, but also, in the archives, travel cases, little combs, special-order bags—objects from Jeanne Toussaint's Department S. The team came up with the notion of "you Must have" for the stylish accessories they were going to launch, and Les Must was born. The Cartier lighter was followed by dark-red leather luggage, in 1974; an oval pen, in 1976; the Must version (that is, a cheaper version) of the Tank watch, in 1977;

CARTIER

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the Santos steel-and-gold sports watch, in 1978; Cartier sunglasses, in 1983; and the Panther watch, with a bracelet of thick rounded links, in 1984.

Robert Hocq was determined to bring the three Cartier branches—Paris, London, and New York—together again, and he managed this in 1979. At the end of that year, he was hit by a car in the Place Vendôme and died.

Alain Perrin, who had been president of Les Must, took over as president of Cartier five years ago. The shops grew from the original three to 121. Perrin talks in terms of conquering the world market "without lowering quality," and a copy of John Naisbitt's new-age business book *Megatrends* lies on his desk in the Place Vendôme.

"Until the War," he says, "luxury was restricted to the ruling class. Old Europe went to Hermès, Cartier, Grès, Chanel—the retailer was at the disposal of the rulers. In the 'fifties, Europe was saved by America, and America became the model of success. The old advantages, such as name and political position, faded. Elite retailers had to become businessmen or die. It has taken forty years for Europeans to realize that money is not a sign of vulgarity but a sign of success. Money used to be what you inherited; now it's what you earn. Europeans in the 'fifties sneered at America as being chewing gum and Coca-Cola. To me and to my children, the U.S. is culture: music, movies, the arts—painting and sculpture. I see the United States as cultivated, balanced, and provocative."

Gilberte Gautier, the historian of Cartier, explains the connection between Les Must and the old Cartier: "Thanks to the extraordinary expansion of Les Must, we were able to revive the *haute joaillerie*. Les Must allowed new blood in, and its popularity reminded us of the importance of Cartier jewelry."

The revival of the mystery clock happened at the same time as the revival of real jewelry. Ralph Destino, chairman of Cartier in the U.S., recalls a meeting, in 1978, when the idea that such clocks could no longer be made was challenged: "Corporate managements are judged on profit-and-loss statements, and we aren't. We made a conscious effort to reestablish the credentials of the house, even if it wasn't profitable. We deem it essential, for the preservation of Cartier's roots, to use that workmanship."

The *haute joaillerie* is designed by a team headed by Micheline Kanoui and her assistant, Corentin Quideau. *Haute joaillerie* consists of pieces that are unique or made in very small number; collection pieces can be produced in editions of a hundred or so. Whereas the jewelers in the workshops and the designers who painstakingly paint their ideas in the studio are highly trained artisans, Madame Kanoui was an art student and Monsieur Quideau a law student before coming to Cartier. Their method respects the tradition of the house: they comb through the meticulous archives for shapes and settings that they adapt to both the *haute joaillerie* and to the less weighty "collection" jewelry. From their research came the revival of the Panther watch, now bracelets and necklaces and brooches in platinum and diamonds, on which onyx spots and emerald eyes are either stylized into abstraction or applied to rather gentle-looking panthers with big paws. "Our style," says Ralph Destino, "was dictated seventy years ago by Louis Cartier: classicism, simplicity, understated timelessness, simple geometrics, straight lines. That's why Cartier pieces fetch so much at auction. The name Cartier adds 33 percent to the value of an estate piece."

"We don't design, we decide," says Corentin Quideau. "The nucleus of Cartier is the archives, which represent the historic and esthetic legacy of the house. We exploit the material to extract the elements, we look for the principles of construction. The archives have hundreds of thousands of plates in them. We've barely started."

One of the pieces they are reviving is a turn-of-the-century lace bracelet. In the workshop, it looks even more compelling than any of the modified Art Deco pieces. There's something irresistible about diamond lace.

In the "temple," the rue de la Paix shop, the practiced salespeople know how to guide a client. The wood paneling is light, and at the little tables customers in casual clothes—jeans, Porsche sunglasses—choose from trays of watches, the real ones in gold, not the Must collection. The salesmen wear suits.

In New York, most of the merchandise is on display, for we Americans love to browse and use our free will when shopping. In Paris, most of the merchandise is hidden; the top salespeople, Frederic Brun-Theremin, Dominique Bretillard-Glick, and Daniele Bottero, judge what a client *(Continued on page 173)*

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CARTIER: JEWEL IN THE CROWN

(Continued from page 170A)

wants, not only by his financial status: "It's a question of care," says Daniele Bottero. "A small person who wants a big pendant that needs a long neck will be steered away from it. A sale is a meeting between the client and the piece, and I'm the go-between." I put myself in her hands, and found that a necklace of diamonds and sapphires worth some four hundred thousand dollars did indeed look good on me. "Even very important people are impressed when they put something on. It's an important moment, it's when the sale clicks," says Madame Bottero. Frederic Brun-Theremin adds, "This is when I say nothing."

The Cartier client has changed in many ways: instead of Merle Oberon's ordering a necklace of diamonds and marble-sized emeralds, Tina Turner buys three Panther watches, and Arabs ask for the latest thing. "We tell them that everything is an adaptation of Louis Cartier's designs," says Dominique Bretillard-Glick. The assistants go back and forth with trays, serving diamonds and emeralds, and the occasional cup of coffee, to the customers. The notion of sportswear jewelry has taken hold, and is strongly entrenched among customers like the men in Windbreakers lolling in their chairs choosing watches. The good pin is no longer the piece a man buys his wife, and, adds Madame Bottero, "Americans seem to like bracelets over everything."

Alain Perrin, lacking crowned heads to dress, has found one way of keeping the royal connection alive. Cartier now sponsors the Coronation Cup at Windsor, where Prince Charles's team plays polo. Cartier invites celebrities and press, the Queen and Prince Charles are delighted, and Princess Di watches in the company of Estée Lauder. Business empires meet monarchy, in the conveniently neutral field of sport. It is one way of ensuring publicity without having to advertise, and polo is the sport of kings. In the absence of coronations, cups will do.

Cartier does not need kings to survive, but the house extends beyond jewelry, or watches and lighters and mysterious clocks. Alain Perrin decided to create the Cartier Foundation to help artists. The Foundation, on the grounds of an eccentric old school outside Paris, consists of a small fake château, a chalet, a tidy toy village, a leftover German bunker from the War, rolling meadows, and a wood. "We put up young artists for two months, and, then, we show what they produced there," he says. It's the first establishment of its kind in France; and the curator, Marie-Claude Beaud, has gathered together works by César and Arman and the Poiriers to put on an outstanding show of contemporary sculpture.

The place is like the MacDowell Colony redone by the Ritz Hotel: there's an *haute cuisine* restaurant in the château and a Post-Modern bar in the village, and a giant flowerpot in a giant greenhouse on the lawn. The opulent setting makes the art seem luxurious, comfortable. And you can't see the mechanism, no matter how hard you try. ▽

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beauty now

Makeup, skin care with a modern edge . . . from a black woman's point of view

IMPACT...

The makeup being worn by some of the most attractive black women today: colors with real strength, energy, style. This "stronger" makeup palette ranges from deep darks or dazzling brights on eyes . . . to classic red lips—very appealing against brown skin. On singer **Sade**, *above*, brilliant red lips—the first thing you notice on her album cover "Promise" (Epic/Portrait) . . . Model **Amalia**, *below left*, on nearly every Paris runway, paired matte red lips (via Shiseido's Rich Splendor) with a matte powdered face . . . YSL's unbeatable, unexpected combination of brights—red lips

(#51) and purple eyeshadow (#57)—is worn by model **Khadija**, *above right*, on billboards all over Paris.

"Strong colors don't have to look startling," says makeup artist Margaret Avery. "It's a matter of thin application and thorough blending. For eyes, for evening, dramatic colors—orange, hot purple, turquoise, royal blue—can stand alone, or be patterned in a mosaic of brights."

Demonstrating formidable strength in everything from makeup to sheer physical presence: actress/singer Grace Jones, *below right*. Her self-styled, theatrical makeup—not a look every woman can, or would want to, wear—is a product of "as many as three to four lip colors—from burgundy to deep, dark red—a lip liner (usually black); dark, rich eye colors; and perfectly matte skin," says makeup artist Fran Cooper, who often does Jones's makeup.

About that steely body: a result of hard work, an emblem of style and confidence. (Material proof: Jones was spotted recently at NYC's Madison Avenue Muscle—in a purple leotard, yellow turban, pink slippers—pumping iron.)

NANCY MORAN, MGM UA

SKIN FIX The challenge in caring for black skin: "It may appear to be oily for most of the year; but by February, dry, ashy patches tend to appear and skin feels slightly rough to the touch," says skin-care pro Irma Denson of Irma Denson Salon de Beauté, NYC. "To treat winter dryness: switch from soap to a cleansing lotion, add a light moisturizer and a night cream to your routine—as long as neither formulation is heavy, oily. For intensive care, a soothing, moisturizing mask can instantly reduce ashiness, restore softness."—Contributed by AUDREY SMALTZ

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HAIR NOW

Fast P.M. and free-time style . . . salon, shampoo news

To "lift" a look at night: "brush layers forward to frame the face, to create a bit of waviness," says Oribe, who used a blowdryer and styling gel to create the look in the big photo, *left*. . . . Attractive free-time hair: simply wrapped-and-tied off the face, as interpreted by hairstylist Ray Allington for Vidal Sassoon, *inset left*—practical, too (without the earrings) for exercisers . . .

Shampoo Mania

Statistics show that the average American woman has two or three shampoos on hand and will soon purchase another. Two to add to every collection: the "no-frills" Neutrogena shampoo, which is gentle enough to use every day . . . and the delightful designer "first": Karl Lagerfeld's new Chloé perfumed shampoo . . . .

comfort

Today, it's no longer enough for a salon to be able to get a woman in and out fast. What's needed: a focus on making even the shortest salon visit more of a pleasure. Aimed at encouraging relaxation: the shampoo chair (*right*) at NYC's Roget Resca Salon. Orthopedically inspired, adjustable (by way of customized pillows) for women of every height, the chairs are as comfortable as they look . . . . At Washington DC's Visage, where the client list includes some of politics' most influential women, offering 8:00 A.M. appointments is less a luxury, says owner Sylvain, than a necessity . . . . Sometimes, the measure of a salon service is the freedom it gives a busy woman *after* she leaves the salon. At Intercoiffure's De Berardinis', in Toronto, ten-minute foam-in conditioning treatments last up to a month . . . while women—and more and more men—who go to L.A.'s Aida Grey salon for scalp treatments rely on one of ten different at-home hair regimens to boost the benefits.

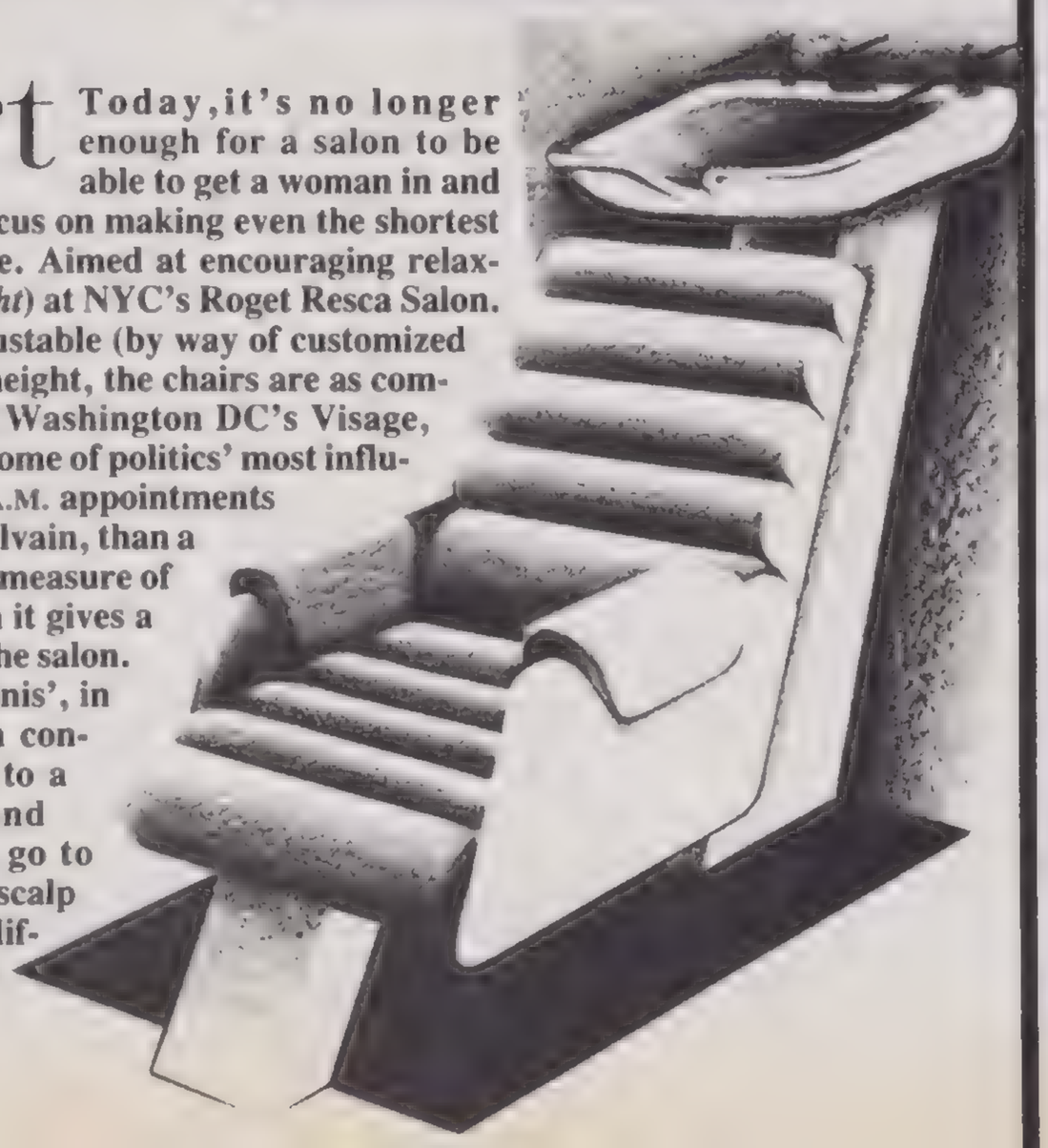
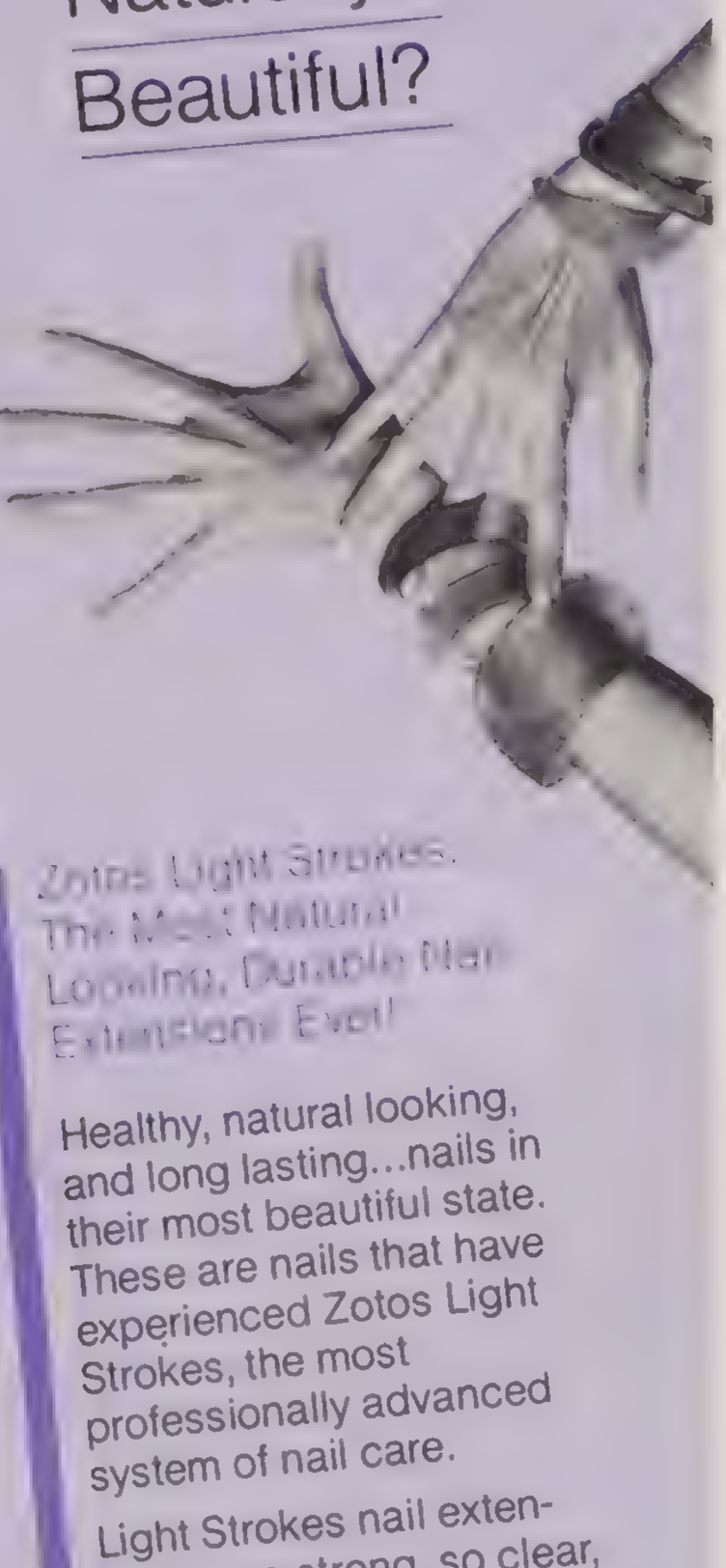


Photo top DENIS PIEL Makeup, Cindy Joseph Inset JEAN PAGLIUSO Makeup, Michael Details 'last pages Sketch STEPHEN HANN

Beautifully Natural or Naturally Beautiful?



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MONET

HAIR NOW

Seen at Oscar de la Renta: great style! . . . hair care: what's news . . . talks with Sam McKnight, John Sahag

ease . . .

"Today, a woman wants to get more than just one look from a haircut—and when she wants a change, she wants to achieve it *fast*, almost effortlessly," says hairstylist Sam McKnight, whose behind-the-scenes wizardry is evident in the many looks of Charlotte Pellé-Flossaut's hair, *above*, and on pages 370-377. The starting point: a just-below-the-chin cut, layered around the face for volume, for a fast shift in hair's direction . . . The fantasy effect, *above*: the instant drama of changing Charlotte's pale gold and amber highlighted hair to darkest black with a mousse-in/wash-out haircolor. The glorious fullness: an embellishment of her hair's natural curl, achieved by working damp hair with a comb plus hands.

fast care

At one time, a woman didn't pay much attention to her hair's condition until it was damaged; today, in hair care as in skin care, there is new concern for protection, for shielding hair from the hazards of the environment and chemical processing.

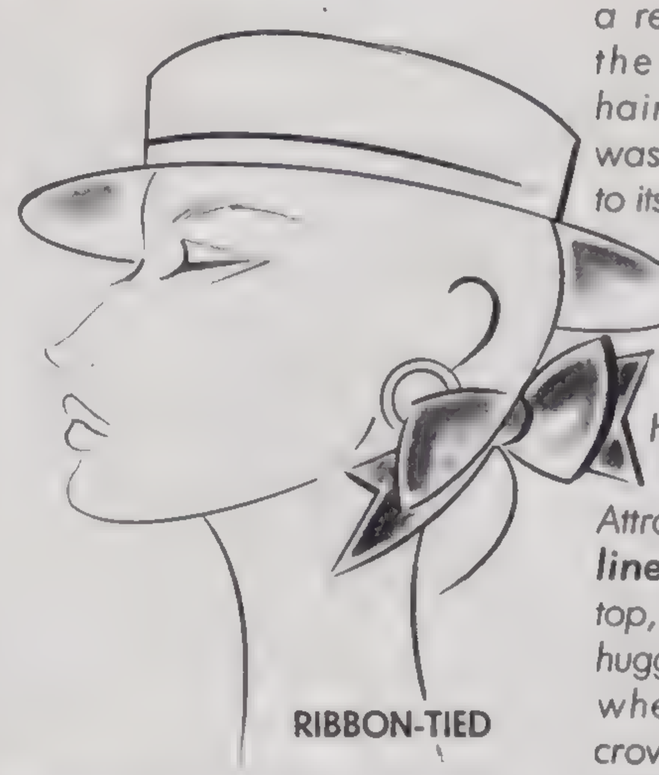
Understood: "that when a woman changes her hair habits—uses a blowdryer rather than air-drying hair, spends more time outdoors, exercises often—she needs to change her shampoo and conditioner," says NYC/London trichologist Philip Kingsley, whose hair-care computer "prescribes" such products based not only on hair's length, condition, texture, but on the climate in which a woman lives . . . .

Prime example of the impact of climate on hair: the moisture-robbing effects of dry air, whether in an overheated NYC apartment or outdoors in hot, arid Arizona. What's needed: not a heavy conditioner but one rich in emollients that "trap" moisture in each hair shaft (examples: Glemby Protein Structurizing Fitness Treatment, Pantene Leave-In Foam Conditioner for Grey Hair—formulated to compensate for grey hair's dryness, wiry texture) . . . .

Now, even styling aids are formulated to improve the "shape" that a woman's hair is in. Gels are less stiffening, designed to brush out of hair with ease (to look for: Dep For Styling gel) . . . while the newest mousse formulas do more than bolster hair's fullness (newest: Revlon's Flex Medicated Dandruff Styling Mousse, Alberto Thickening Mousse).

NEAT, SMALL

FULL BANGS



RIBBON-TIED

"SOFT SIDEBURNS" IS THE NAME STYLIST JOHN SAHAG HAS GIVEN TO THE ATTENTION-GETTING DETAIL IN MANY OF THE LATEST CUTS: SHORT LAYERS THAT MOVE FORWARD IN FRONT OF THE EARS. WHERE YOU'LL BE SEEING THEM: ON BOTH SHORT *AND* LONG HAIR . . .

presence

At the spring/summer fashion shows in the U.S. and Europe, there was a refreshing, real-life appeal to the models' hair. Whether hair was short or long, there was a ***simplicity, a neatness*** *to its styling. At Oscar de la Renta, hairstylist John Sahag of NYC's Sahag Salon took his cue, he says, "from the sleek lines of De la Renta's designs. Hair that was too 'big' or too fussed-over looked wrong." Attractive: hair with* ***a full, straight line of bangs*** *(second from the top, left) and, most often, a line that hugged the head, with fullness—when there was any—at the crown. Making a comeback: the* ***ponytail,*** *tied with a flat bow (top, left) or peeking out from under a hat (third from the top, left). Part of the ponytail's modern appeal, says Sahag: "It gives a polished, neat look to hair that is at an in-between length."*

A contrast in style: the look of short hair, given a new balance, a new edge with the addition of ***eyebrow-baring bangs,*** *as interpreted, bottom left, by Sergio Valente for Fendi.*

Top left, JIM VARRIALE Details, last pages Top two photos, center, PIERRE SCHERMAN Sketch, Jane Klenman. Bottom, CLAUS OHM

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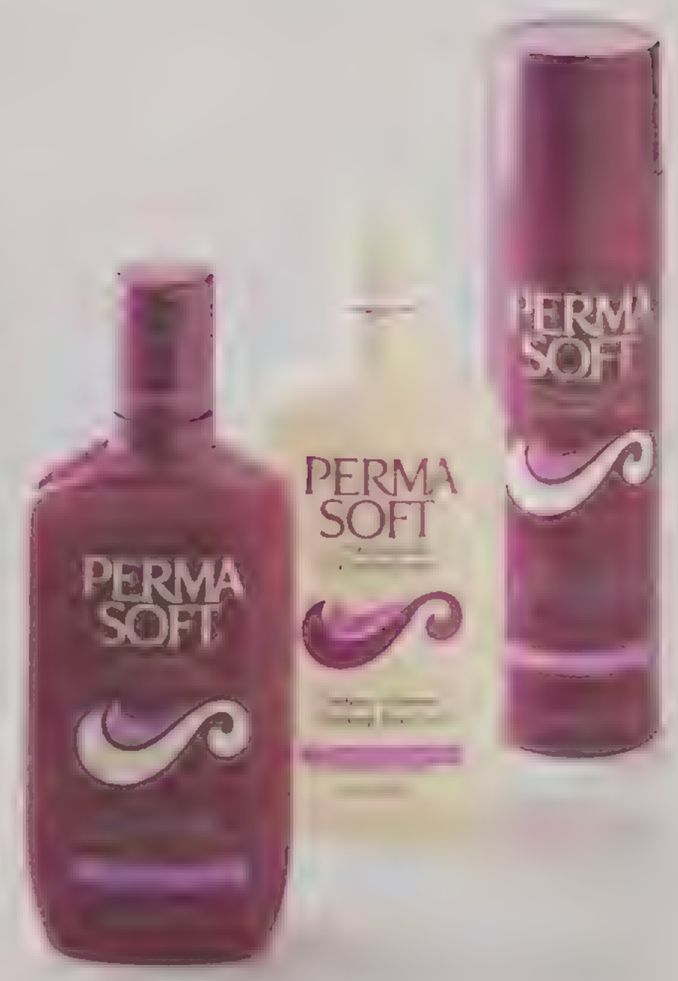

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F.Y.I.

Sunglasses: they're hot, they're cool, they're everywhere. Here, the reasons why...

BY KATHLEEN BECKETT

They have left behind the beach and the pool, their former domains, to crash the club scene, break into magazines, turn up anywhere, any time of day or night. They are the new stars in fashion, the accessory of the moment. They are sunglasses—and the boom is on as retail sales in the United States surpass $1 billion annually.

Sunglasses have come a long way—in quantity and quality—since the days when ancient Chinese (ever the inventors) fastened transparent stones to wood frames. Early Eskimos fashioned goggles of slit whalebone, and Siberians punctured pieces of tin to shield the eyes. Royalty used grander devices: Cleopatra peered through rubies to protect her eyes from the desert sun; Nero favored emeralds; Henry VIII put on metal-rimmed tinted glasses when barging on the Thames.

Today's sunglasses are in the same league as jewels—and shoes and makeup. They are the newest way to finish a look and, in a season of stark, minimal clothes, they do so extremely well—so well they have spun-off their own accessory: updated versions of "leashes" (those cords around the neck that librarians and school teachers used to wear).

But the tremendous popularity of sunglasses right now lies in their ability to do more than simply add the perfect finishing touch; it rests in their power, through summoning a whole range of associations, to provide a different persona for the wearer.

More than anything, sunglasses are cool: a quality everyone wants more of. James Dean and the Beatniks (the cool cats of the '50s) wore them, and the *Miami Vice* duo wear them. You can't get much cooler than that.

Sunglasses are also the badge of stardom. Greta Garbo wears a pair to hide her famous features. Stars such as Don Johnson, voted "Shady Personality of 1985" by the Sunglass Association of America, no doubt slip them on to shield their eyes from the glare of stagelights and the flash of paparazzi cameras.

As much as a certain mink coat "becomes a legend most," "Who's that behind those Foster Grants?" capitalized on the star quality of sunglasses some twenty years ago. The strategy is being updated by L.A. Eyeworks, whose advertisements, featuring notables such as Pee Wee Herman, proclaim, "A face is like a work of art. It deserves a great frame."

Sunglasses are also the emblem of aspiring stars—of starlets. This sexual connotation (of, interestingly, a unisex item) shares a history with a geisha's adept use of her fan, modestly shielding her eyes, then alternately revealing them to brazenly flirt. (Nabokov's Lolita, peering teasingly over her heart-shaped frames, is in the same tradition.)

Sunglasses can also be status symbols. Cartier's 22-karat gold-plated frames (Elton John has a pair in his collection) are so valuable they are insured. Carrera Porsches, with their 14-karat gold frames, are stamped with serial numbers and registered. Gold Cazals (the ones Stevie Wonder wore at the Grammy Awards) are so pricey they are targets of theft.

The status associations of sunglasses go back to the 1920s when, along with a suntan, they suggested one had the time and money to join the smart set on the Riviera, the new international playground. In the 1950s, Italians seized the same leisure associations to promote their often oversized designs. Eventually huge sunglasses became the signature of the ultimate status-setter, Jacqueline Onassis.

Sports associations run neck-and-neck with the status of leisure time. When Jean-Claude Killy wore Vuarnets in the 1968 Olympics, demand for the glasses snowballed. Historian Rachel Kemper has claimed that the more dangerous the sport, the more potent the appeal of the fashion associated with it. This might explain why glacier glasses with mirrored lenses (to cut the extreme glare of mountain climbing) and leather nose and side shields (to block severe winds) are worn for endeavors no more threatening to life and limb than shopping Madison Avenue or Rodeo Drive. (The danger theory accounts for another part of sunglasses' appeal: identification with spies, mobsters, and aptly named "private eyes.")

When it comes to dangerous sports, flying has always been right up there. In the early days, pilots in open-cockpit planes complained of headaches and nausea from the sun, and the U.S. Army commissioned Bausch & Lomb to develop protective eyewear. The result: an "anti-glare" goggle, renamed "Ray-Ban" in 1937. When cockpits were enclosed, the goggle changed into the teardrop aviator frame that's come to symbolize aggressive daring: General MacArthur wore that shape throughout World War II, and many police departments bought up surplus lots from the army after the War. The police, and bikers such as those in *Easy Rider*, helped earn the style the label "motorcycle shades."

The straight, square black Ray-Ban Wayfarer was born in 1952. Since 1981, sales have jumped from a steady 18,000 pairs annually to over 800,000 last year, after the glasses were featured in *GQ* and worn by the Blues Brothers, Tom Cruise (in *Risky Business*), and Jack Nicholson (in *Terms of Endearment*).

Other retro styles are going strong: white frames (director *(Continued on page 199)*

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SUNGLASSES

(Continued from page 196)

Lina Wertmuller's favorites, recently adopted by Cyndi Lauper in music videos and Nicollette Sheridan in *The Sure Thing*), and a spectrum of "shades" that can identify a decade. Coming back are hand-carved, -etched, and -painted frames from the 1940s; cat's eyes, rhinestones, wraparounds, and nerds from the '50s; granny or hippie glasses and sleek black Ray-Ban Baloramas (popularized by Matt Dillon in *The Flamingo Kid*) from the '60s; Annie Halls from the '70s.

Today black frames and dark lenses are a new fashion classic, although color remains important: it allows a woman to match her clothes and complete her wardrobe, or to flatter her complexion (the reason sunglasses are often sold near a store's cosmetics counter).

But the real news is novelty. A new wit in design—and a new way to have fun with fashion—has emerged. An arresting array of fantasy configurations is the rage around the world, from the jigsaw frames Mikli designed for Claude Montana, to Issey Miyake's lenses suspended from a wire bar, to Guillet's animal-spotted frames at Thierry Mugler, to Tony Gross's asymmetric "wink" frames (similar to the ones Sting and Tom Petty wear in music videos), to icy Lalique lenses, painted fabric frames, and colored mirror lenses.

A current amusement—wearing sunglasses at night—echoes from the 1930s and '40s, when El Morocco, the Stork Club, and other *boîtes* were filled with smoke, furs, glamour, intrigue—and sunglasses. Wearing them after the sun goes down is the height of their decorative side. What could be more mysterious, more suggestive of celebrity, more attention-grabbing by its startling inappropriateness than acting out the title of the hit song, and wearing "Sunglasses at Night"? And, the morning after a night out, what better way to hide the effects of a walk on the wild side—or to suggest one journeyed there, even if the night was, in fact, spent tamely sitting at home?

There are, of course, a host of solid arguments for the sunglasses boom. In a time of increased discretionary income, sunglasses profit. As we become increasingly knowledgable about health (in this case, about protecting eyes from possible damage from ultraviolet rays), sunglasses benefit. As the country's population ages, eyesight tends to weaken, strengthening the sale of sunglasses to protect light-sensitive contact-lens wearers or, in prescription form, to provide an alternative to eyeglasses. A corollary to aging—wrinkling, particularly around the eyes—accounts for more of sunglasses' popularity as they are called upon to prevent squinting. And, as the country's population shifts more to the Sunbelt, sunglasses prosper.

But it is all the associations—the glamour, the mystery, the daring—sunglasses unleash that provide the biggest boost. Hiding what is usually our first clue to character—the eyes—they make instead their own immediate statement. And that statement, about who you are, or who you want to be, can change every time you change your sunglasses. ▽

VOGUE, February, 1986

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PEGGY GUGGENHEIM'S ECCENTRIC VENICE

Hostess, collector, wayward heiress, Peggy Guggenheim mothered her bohemian brood like a thoroughly modern Dada.

BY JACQUELINE BOGRAD WELD

Peggy Guggenheim, the niece of Solomon R. Guggenheim, founder of the museum that bears his name, was herself one of the world's first great champions of Modern Art. In the face of the Nazis' grim advance across Europe, she amassed a stunning collection of Surrealist and Expressionist work—Miró, Kandinsky, Klee, Braque, Picasso. After returning to the United States in 1941, she opened Art of This Century, a seminal gallery where she displayed Abstract Expressionists like Pollock and Motherwell whom no one else would touch. Ten years later, her dream of having a museum for her collection came true; when she opened her palazzo in Venice to the public, Europe had a serious Modern Art museum.

But Peggy Guggenheim *(left, from her terrace on the Grand Canal)* is remembered as much for her bohemianism as for her collector's eye and wallet. A striking woman with boot-black hair who wore Calder mobiles as earrings and dresses fit for the seraglio, she married twice, to the artists Laurence Vail and Max Ernst; she had countless affairs—with men like Yves Tanguy, Jackson Pollock, and Samuel Beckett; and though known for her stinginess, she played hostess to some of the great figures of the twentieth century. Peggy Guggenheim was an eccentric who was rich enough to get away with it.

Venice, with its romantic lagoons and fabulous salons hidden behind ancient exteriors, made possible an extravagant life. Glamorous and exciting, alluring to socialites, movie stars, dress designers, and English aristocrats alike, Venice was experiencing in the 1950s what the painter Robert Brady, who lived there between 1953 and 1959, called the "last golden epoch," when people still kept up their palazzos, had liveried servants and balls. In addition, there was the literary, artistic, cosmopolitan set that came to Venice in the summer, which included people like Nancy Mitford, actors Ruth Ford and Zachary Scott, dress designer Valentina Schlee, publisher Caresse Crosby, Helena Rubinstein, Somerset Maugham. There was always someone interesting passing through, stopping at Peggy's palazzo for a drink or a meal: Cyril Connolly, Truman Capote, Giacometti, Cocteau, Marlon Brando, and old friends from New York, like art critic Clement Greenberg, painter Buffie Johnson, and Mary McCarthy, who signed Peggy's guest book, "To a huge, gay forgiving heart." It was an enchanted world of midnight swims, languorous gondola rides, lunch parties at the Lido. If Peggy was not always invited to some of the older houses in Venice, life had its consolations.

Peggy had found her dream palazzo on the Grand Canal in 1948. Begun two centuries earlier, the Palazzo Venier dei Leoni was the only "unfinished" palazzo on the Dorso Duro side of the Grand Canal. It was opposite the Prefetura, or the Venetian city hall (whose workers always knew summer had arrived when they saw Peggy sprawled nude on the roof). It had been intended as a grand counterpart to the opulent Sansorino Palace across the canal, but when Napoleon invaded, construction was arrested at the first story. Wide and white, with broad terraced steps leading to the edge of the canal, it gave the appearance of a noble ruin. The palazzo boasted one of the largest gardens in Venice, which Peggy thought would be perfect for her dogs.

Originally, the palazzo had belonged to the Veniers, a family of doges, who were supposed to have kept lions in the garden and had decorated the façade of the house with eighteen lion's heads. In the nineteenth century, the palazzo fell into the hands of the exotic Marchesa Casati, supposedly a gift from her lover, Gabriele D'Annunzio. Luisa Casati, who liked to dress up in masquerade and rim her eyes in kohl, kept parrots, leopards, and black panthers in the garden and draped herself in a live (but drugged) boa constrictor, while "D'Annunzio *(Continued on page 204)*

Jacqueline Bograd Weld *is a lawyer and cultural historian living in New York City.*

© 1986 by Jacqueline Bograd Weld. From *Peggy: The Wayward Guggenheim*, to be published by E. P. Dutton, a division of New American Library. Photo, lower left: ROLOFF BENY. Middle: DAVID SEYMOUR/MAGNUM

A permanently ecstatic Marino Marini bronze greets visitors and passing gondolas

Peggy always had a brood of Lhasa Apsos; she adored them, as she did her Alexander Calder bed

Mrs. Harry (Lydia) Winston, left, a major collector of futurist art, with Peggy, 1956

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PEGGY GUGGENHEIM

(Continued from page 200)

lived across the canal with La Duse," the actress and rival of Sarah Bernhardt, Eleonora Duse. Famous for her elaborate parties, the Marchesa on one occasion took over St. Mark's Square, placing around it on columns beautiful youths, "naked and gilded and bearing flaming torches." Unfortunately one of the gilded youths suffocated under the paint and the Marchesa was forced, rather hastily, to leave Venice. The Casati let the palazzo run down, until it passed to the Viscountess Castlerosse, who installed six mammoth black marble bathrooms and central heating. Finally, Peggy bought it for about sixty thousand dollars.

Since it was not considered a landmark, Peggy could make improvements without much of a fuss. She replaced the palazzo's flat roof, installed some plumbing, and stripped away the heavily stuccoed interior, until what remained was a series of simple, boxy rooms with bare granite floors. Her bedroom, overlooking the canal, she had painted pale turquoise, her favorite color, and she installed her silver Calder headboard. On either side she pinned up her collection of unusual earrings, including one pair that commemorated Fulton's steamboat and another that had belonged to Sarah Bernhardt. Peggy had a spacious sitting room, decorated in 1950s bohemia, with white plastic leatherette couches and furry black-and-white rugs. Over the windows were black iron vines and beyond them, the russet colors of Venice.

A steady stream of guests made their way to the palazzo. To keep them amused, Peggy felt compelled to entertain "thousands of other people" at parties that ended late at night with someone diving into the canal or rolling up the carpet to dance. "My house," Peggy complained to the American abstract painter Charles Seliger, "instead of a museum is a sort of nonprofit-making hotel." Over the years her guest books overflowed with famous autographs and drawings, as everyone coming through Venice wanted to meet the eccentric legend and see her palazzo by the water.

The stream of visitors was augmented by an ever-increasing dog population. More than fifty-seven puppies were born in the palazzo, most of which Peggy gave away. She always kept seven or so at home, giving them names like Baby, Cappuccino, Pegeen, Madame Butterfly, Foglia, Toro, and Sable. When Peggy did not feel like dealing with a litter, the dogs could be seen wearing chastity belts.

Guests had to fight with curled-up pups for space on the sofas, or would look down to see a dog begging for some of whatever they were eating. The photographer Roloff Beny wrote in her guest book: "26 Pollocks and 32 dogs copulating under the bed." Piers Paul Read, just a boy when he went with his father, Herbert Read, to visit Peggy, recalled, "She had a lot of gassy little dogs. One of them was called Sir Herbert because she thought my father ought to have a knighthood before he actually got one. . . . And these dogs used to do little messes in our bedroom." Peggy and her troop of long-haired Lhasa Apsos became a familiar sight in Venice. She often claimed that she was happiest with her dogs and preferred them to people. "They're almost human," she said, and she let her life be governed by them. David Kalstone, an American writer who met Peggy years later, remembered that she "would have to take them along for dinner. . . and she would like to go nearby so she wouldn't tire the dogs."

Peggy's palazzo was opened to the public as a museum in 1951. The entire interior was covered with modern pictures and sculptures extending even into the bathrooms (where visitors viewed Peggy's wet stockings along with the art). In the entrance hall hung the Calder mobile, which hit many a guest physically in the eye. On a pebble-glass table lay Giacometti's "Woman with Her Throat Cut," and Picasso's "*Les Baigneuses*," Peggy's favorite picture, loomed over it. In the dark dining room she hung her amber-toned Cubists: Braque, Duchamp's "Sad Young Man on a Train," Picasso's "The Poet," Juan Gris. The courtyard was turned into a sculpture garden featuring Brancusi's two "Birds." On the white marble terrace overlooking the Grand Canal Peggy had already installed a 1948 Marino Marini

bronze horse and rider, nearly six feet high, "The Angel of the Citadel." The rider, flaunting an erect phallus, greeted visitors and passing gondolas with head thrown back and outstretched arms. The sculptor cautiously insisted that the upright organ not be interpreted as a sexual symbol but rather as an expression of general ecstasy. In any event, the erection could be unscrewed and once, Peggy wrote to Seliger, "in honor of the visit of 20 nuns, who came to watch a procession on the Grand Canal of an Itinerant Virgin, my secretary removed the phallus without consulting me. I'm sure he was right. . . ." There were times, though, when Peggy forgot to remove the member and suffered acute embarrassment, as when the Duchess of Kent's parents visited. Eventually, the rider became permanently ecstatic after some prankster stole the phallus and a new one was soldered on.

In the beginning, Peggy let the tourists walk around the private rooms, but soon she issued iron keys with colored-silk tassels and warned her houseguests to watch out for the throngs in Bermuda shorts who snooped in every doorway. Sometimes a bleary guest forgot and wandered into the exhibition spaces in his pyjamas or less. Peggy would repair to the roof, where she sunbathed until it was all clear downstairs. "The first Wednesday or whenever it was the public came in," recounted the pianist Robert Fizdale of one visit, "I chose to go up on the roof with Peggy, and it was very hot. Peggy was wearing a red and white, diagonally striped silk dress, and I said, 'You look like a candy cane.' And she told me, 'You can lick me if you want.' "

In time, Peggy closed off the sitting rooms from public view so that she could use them undisturbed. Having been criticized for doing so in New York, she decided against charging admission, but to make money, sold catalogues of the collection, which—purposely—was otherwise poorly identified. Commandeered to be museum curators as well as to sell catalogues, the servants made sure that no one made off with an Arp or a Mondrian. Peggy's happiest moment came at the end of the day when she spilled out over her bed, which was covered in pink maribou feathers, all the money they had collected.

Peggy loved the international titles, the beautiful, famous, and rich people who came through Venice. The parties were constant. "I used to think," she said, "they were the breath of life, essential."

Peggy became more extravagant in her dress and affectations. (For a while she went around in a carriage pulled by mules.) "Everyone gets exotic in Venice," she said. "It's a sort of dream world. Everything floats. I want to live as I like and do what I want. In Venice you can do anything." In summer, Peggy, who each year dyed her hair a deeper, darker black, went barelegged and wore upturned sandals appropriate to a seraglio. She had clothes made out of Indian saris or Aztec-inspired dresses with mirror inserts. For special occasions, she wore her favorite dress—some said her favorite possession—a Champagne-colored Fortuny, a pillar of tiny Grecian pleats.

Peggy enjoyed entertaining friends and glittering arrivals from abroad. "She gave wonderful dinner parties, very glamorous and beautiful, a mixture of Venetian society and artists," said Eileen Finletter, a friend of Peggy's daughter, Pegeen. "Yes, Venetian society rejected her, but certain ones, the kind who traveled. . . were there. . . . I loved her chocolate chicken and chocolate soufflé."

Some dinner guests complained that there was never enough wine or that the food was uneven. Mary McCarthy found that "she served cheap wine. The food could be good, but quite often depended on the cook." The less charitable suggested that the food was a function of how grand Peggy perceived the guest of honor to be. The English writer Michael Wishart thought Peggy "the incarnation of generosity. Peggy was criticized for being cheap by many of the people who constantly accepted her hospitality, because the food was simple, but of course, she didn't want fifty sycophantic faggots for lunch every day." Certainly her parties were not wild, said McCarthy, "rather the reverse, rather dull. . . . She always had hangers-on—not really the greatest accessories to a party."

To Robert Brady, who became Peggy's friend and "cavalier" in her late fifties, Peggy was still "marvelously wild. She loved to dance, jazz, fox-trot, from the twenties and forties, together dancing with a fling to it." Her only flaw, Brady found, was her persistent and well-known tightness, sitting in semi-darkness, giving the servants cheaper, whole-wheat bread, going through*(Continued on page 213)*

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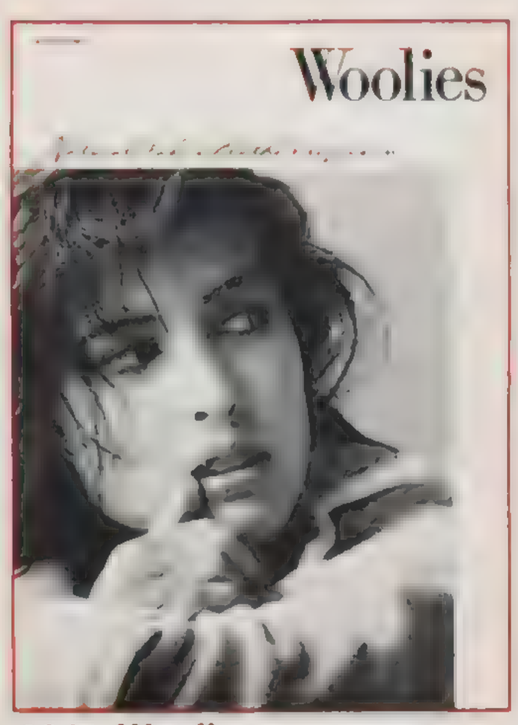

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The balance of bigger checks. Emphatic sweatering from ESCADA in a jacket that takes focus, takes over. Underneath: something lean, something luxurious.

PURE WOOL

(Continued from page 205)

extraordinary inconvenience to save a penny. Christina Thoresby, Peggy's oldest friend in Venice, recollected how, "many years ago, we went out on a ride in the gondola, and we went to the other side of Venice where there is a Standa," an inexpensive Italian department store, "and she got off and came back with her arms full of lavatory papers saying: 'These are quite good enough for my houseguests.' She took the trouble to go clear across Venice to get them cheaper."

Peggy also was capable of spontaneous acts of generosity. In 1956 Mary McCarthy was to go to Padua, about an hour's drive from Venice, but she recently had had an experience in a car of bumping into a child, and did not want to drive. She had arranged for a friend, Tony Bauer, the former editor of *Art in America*, to drive her, but at the last minute he reneged: "The last night of my stay I came to dinner, and Peggy said: 'I've decided I'm going to drive you to Padua. I remember the ending of your last book.' [*A Changed Life*, where the heroine dies in a car.] It was no treat, but... she did it very gamely.... I have never, never forgotten this and have loved her ever since."

Even approaching sixty, Peggy retained a beguiling little-girl quality. According to Brady, "She was madly curious." She once took the tourists' barge with him, just so she could hear her own palazzo pointed out. "She just loved it...loved it like a child."

Peggy was intrigued by other rich or famous women. She was "fascinated by Barbara Hutton," said Brady, who was also Hutton's friend, "dying to meet her.... Barbara was a genuine beauty, the only one of the heiresses that could be a movie star, and she was not Jewish." She would ask out of curiosity "the most outrageous questions, out of the blue." Years later, Peggy entertained Lillian Hellman at dinner, and David Kalstone, also a guest that evening, noticed Peggy's intense fascination with Hellman's age. "She tried," he said, "with many indirect questions to get it out of her." Peggy could also be endearingly innocent. "In jest, a friend had addressed a postcard to Rabbi Lillian Hellman, which card was on my desk and Peggy obviously saw it, for later she remarked, 'Is Lillian Hellman really a rabbi?' " When confronted with a bagel, Peggy asked, "Oh! What are these?" Peggy's ideal woman was, improbably, Jacqueline Kennedy. Peggy and Pegeen gushed adoringly, "She is our dream."

Peggy spent most of the year in Venice, opening her museum in the spring and keeping it open until the fall. When the amusing summer visitors were gone, there was always a moment of wistfulness as she realized the damp, gray winter was coming.

Venice was beautiful, but artistically little was happening there. To believe that what happened in New York in the 1940s could be transferred to a sleepy, if glittering, backwater was a misjudgment. In Venice she could be a queen, but queen of a very small kingdom. ▽

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health

News on breast cancer, abortion, diet. BY MELVA WEBER

REPLACING POTASSIUM: BEYOND BANANAS

If you take diuretics on a regular basis, you may need replacement potassium, because the action of diuretics in removing sodium (desirable) also causes losses of potassium (undesirable). Potassium chloride supplements don't taste good to some patients, so it is often suggested that instead, they consume potassium-rich fruits such as oranges and bananas to supply the needed amounts.

Not so, says a research team at Temple University Health Sciences Center in Philadelphia. For chemical reasons, the anions that accompany potassium in fruits are poorly retained by the kidneys. A patient taking diuretics and needing from sixty to eighty milliequivalents of potassium would need to eat about a yard of bananas—quite a bunch—every day. And the likely result is that she would retain all the banana calories but not much of the banana potassium.

Fruits are a good source of potassium for people on normal diets and not taking diuretics, explains the Temple team, because usually there's enough sodium in the diet to make fruits' potassium absorbable. But people on diuretics should take potassium chloride preparations (which include salt substitutes) or potassium-sparing diuretics.

BREAST CANCER GUIDELINES

Adjuvant therapy in breast cancer—treatment added to the initial surgery or radiation and aimed toward mopping up any cancer cells that may remain in the body to cause recurrence of the cancer—was the subject of a meeting at the National Institutes of Health, when cancer experts from all over the world gathered to develop a consensus on the most effective adjuvant treatments for patients of varying ages and status.

One determination by the panel will change standard treatment for thousands of women around the world. Panel chairman John H. Glick, M.D., of the University of Pennsylvania Cancer Center announced that among breast cancer patients *not* taking part in a clinical trial, for those who are postmenopausal, have cancer-positive lymph nodes and estrogen-positive receptors, the treatment of choice is tamoxifen, an anti-estrogenic drug with mild side effects.

Dr. Glick emphasizes that medical scientists are still evaluating different chemotherapy drug regimens and combinations to learn which therapies most benefit which patients. To get answers, they must conduct more controlled clinical trials; so Dr. Glick urges breast cancer patients and their physicians to take part in the trials now in progress.

The panel also issued a second guideline: pre-menopausal women with cancer-positive lymph nodes, regardless of their hormone receptor status, should receive the established combination chemotherapy, a treatment that has significantly reduced death rates and that provides increased disease-free survival.

ABORTION: DOCTORS' VIEWS

The American College of Obstetricians and Gynecologists recently surveyed a nationally representative group of thirteen hundred of its twenty-five thousand physician members to ask their attitudes toward abortion.
Results: 84 percent of the surveyed doctors said yes, abortion should be performed in some circumstances; 13 percent said no, it should never be performed; 3 percent did not respond.
Physician views on abortion haven't changed substantially in the past fifteen years, according to ACOG. In a 1971 survey, 83 percent of the doctors felt abortion should be performed at a patient's request or on a doctor's recommendation, while 17 percent opposed it.
In a closer look at the surveyed group, nine out of ten younger doctors, (less than thirty-five years old) and women doctors of all ages were most likely to support abortion. Those who felt that abortions should never be performed were more likely to be between ages forty-five and fifty-four years. And among the ob/gyn doctors who oppose abortion in any circumstances, over half will refer to another doctor those patients who want elective abortions; but a small group, amounting to about 4 percent of the total, will not.

WOUND WISDOM

Best action to take to help a wound heal? Albert F. Borges, M.D., Falls Church, Virginia, plastic surgeon and scar expert, offers this advice: Rinse skin wounds or abrasions that have dirt or debris in them with sterile aqueous solution or plain tap water; clean wounds don't need rinsing. Cover the cuts or scrapes with a sterile bandage, adhesive gauze dressing, or clean cloth to protect injuries from contamination and to keep them from drying out. Don't apply medications such as thimoserol (Merthiolate) or iodine solutions into wounds. Rather than preventing bacterial infection, these strong antiseptics can have negative effects: they can delay healing and further damage tissues. For anything more than a minor injury, get medical help.

GAG-FREE ADVICE

Something to keep in mind for your next checkup: If the touch of a flat wooden tongue depressor makes you gag, look directly at your doctor while he or she examines your throat, says Joseph G. Spracher, M.D., of Stockton, California, writing in "Emergency Medicine." Closing your eyes or looking upward or away can increase the gag reflex.

DRUGS BY BONE

A child in cardiac arrest may die unless vital medications can be given promptly. Too often, injecting drugs into tiny collapsed veins as an emergency treatment is difficult, takes too long, or is impossible.

William H. Spivey, M.D., at the Medical College of Pennslyvania emergency department, heads a research team working with a lifesaving alternative, used when the intravenous route fails, called intraosseous administration, injecting drugs directly into the bone marrow. By plunging the injection needle into the tibia bone, just below the knee, the emergency worker can get the drugs into circulation within thirty seconds. The bone cavity, says Dr. Spivey, is like a big open vein that doesn't collapse.

In hospital emergency departments and pediatric centers, the bone method, along with CPR (cardio-pulmonary resuscitation) is already saving youngsters in cardiac arrest. Though research hasn't begun as yet, there's potential use for the method in adult patients who are severely injured or dehydrated. Dr. Spivey and his team are developing an improved needle-type instrument for bone injections.

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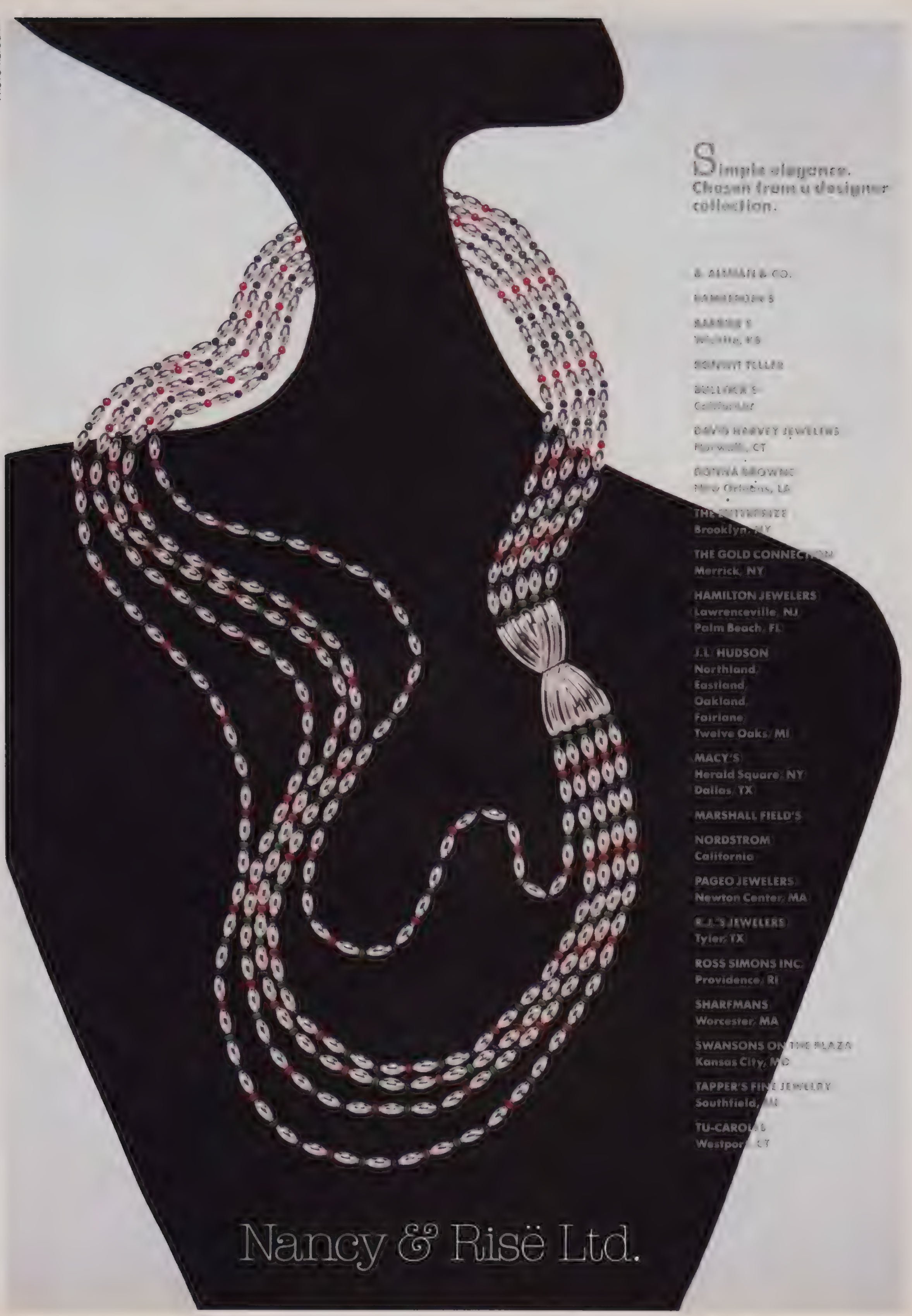

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FITNESS NOW

A woman of "a certain age" reflects on what it means, what it takes to exercise. BY RUTH NATHAN

Back in the '60s, a few of us had heard about exercising our bodies. This was dramatic news: not by playing golf or tennis or polo, but by doing what was called calisthenics. So, long before the lady in the striped leg warmers came upon the scene, we hardy few were going to the gym before work to torture ourselves on Pilates machines, stretching muscles we hadn't known we had, forced into positions of high imaginative stress—all for a flat stomach, thin thighs, and a "long" neck.

After a few years, the charm of the machines waned; a new system was developed called Bodyworks. This involved lying on an expensive mat on an expensive floor while we gripped our buttocks, pulsed our stomach muscles, and exhaled a good bit as we suffered for an hour in the fashionably supine attitude of that moment. It worked well but faded as jogging trotted onto the scene.

No more classes indoors; rather, up before dawn, into your gear, and off running no matter what the weather . . . of no value unless you got that "high" every morning *and* every evening as well—if you could face it.

We indoor types doggedly stayed inside, doing our combinations of yoga and isometrics, having had a shaky grounding in each.

The runners kept on running, writing books, winning marathons, even dropping dead. Those of us who did not respond to the call of the great outdoors, when we searched out former exercise teachers, found they were doing other things: the chic classes featured aerobics. From *this* form of exercise, you are supposed to get a "burn"; but I figure you are ready to drop when that happens.

Quite a period of time has gone by. The spirit is still willing; but when I surveyed the scene last winter, seeking a neighborhood class, I realized I had entered a new category: energetic fuddy duddy.

What's available, now: rowing machines, free weights, pumping iron, stress tests, pulse/blood-pressure/heart-rate monitors, and bio-everything. I went to observe a roomful of women "working out." They all wore Walkman earphones. Each was an entity closed off from the rest of the group—the ultimate alienation, silent armies of the night.

Next door, there was a "stretch" class in which you'd be lucky if you didn't dislocate a disc by reaching above your head while pushing your legs in the other direction!

So I tried an aerobics class given by a young woman in shiny purple spandex whose body no longer has curves or fat, only muscles. On goes the loud rock music, on goes her Walkman, now come the instructions, totally unintelligible above the noise. Convinced that if I continue bouncing, jumping in place, and lunging, I will do something irreparably terrible to myself, I leave in the middle of the class. Not for my age group.

Lately, an option that's been touted is swimming. It may have been my birth trauma; whatever the cause, I loathe swimming. No one has devised a way to keep my hair dry or remove that chloriney odor from my body.

For a while, my husband and I had an exercise teacher who came to our apartment. This resulted in our picture's appearing in *The New York Times*, and subsequently made our teacher a star in the exercise world. She flew out of orbit; so when my husband exercises now, he does a composite of almost everything I do. I revise the exercises frequently because, some years, sit-ups are "good"; other years, no sane person would be caught doing them. Leg lifts are fine now; but who knows what flexing and pointing those toes will do either to prevent or bring on arthritis?

There is another way to go, of course, which I call "cocktail"—or superficial—exercising. You can lie on the floor breathing deeply for a few minutes, carefully stretching the arms and legs, and then do a little jazz dancing. Your circulation has no choice but to start moving, so this is good; but it won't take care of the waist bulge, the flab, and the sag.

There are a few places around town that realize we golden oldies need special care and know how to give it to us. The battle with gravity will never be won; but it is still possible to stand up straight, move well, and look as good as possible despite the ineluctabilities of The Gradual Reaper (as described by Betty Comden) . . . and we'll keep on flexing our feet, walking to work, and watching the leg warmers run by . . . . ▽

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Therapy for the deeply fed up: Sylvia calls 'em like she sees 'em

CARTOON VERITE

SHE STRIPS TO CONQUER— NICOLE HOLLANDER'S "SYLVIA"

By KATHY WITKOWSKY

Bartender to Sylvia: I've always been curious, Syl. What's your ethnic background?

Sylvia: Woman.

With her wild frizzy hair, a can of beer in one hand and a cigarette in the other, Sylvia is an unlikely role model. She does not work out. She does not diet. She does not have adoring men surrounding her. She spends hours watching television. And she is a cartoon character. But for women across the country, and for her creator Nicole Hollander, Sylvia's refusal to conform in the face of a conforming society has made her a believable heroine of the 'eighties.

Sylvia's emergence has also brought women's humor out of the closet. A middle-aged therapist, writer's adviser (she runs the Sylvia School of Writing), and bar patron, she mocks and criticizes elements of society previously untouched—mostly, Hollander says, because women haven't aired their opinions in a public forum often enough. But Sylvia freely expresses women's frustrations. And she always has the last word.

Woman to Sylvia: If I had thinner thighs, I'd be happy.

Sylvia: With all the heartbreaking problems in the world, all you can think of is thinner thighs for yourself?

Woman: Okay, thinner thighs for everyone.

Sylvia: Now you're talking.

Sylvia may be only a cartoon character, but readers of the forty-two newspapers, hundreds of greeting cards, and nine books in which she appears have recognized her for what she is—"the part of women that's strong and self-confident and has a humorous vision of the world," according to Hollander.

Sylvia's very existence is a victory, particularly in the world of the funny pages, where male cartoon characters outnumber women five to one, and where those women who do appear perpetuate rather than destroy stereotypes. Take, for instance, Miss Buxley, the buxom secretary in "Beetle Bailey," or Blondie, the hapless housewife. Even the supposedly modern Cathy is a victim of her desire to please others. And female cartoonists are even rarer than female characters. Hollander is one of four to have their strips syndicated nationwide, and some would say the only artist to depict women realistically.

Rita (knocking on the bathroom door): Ma, I gotta get in there! Ma, how long are you going to stay in the tub?

Sylvia (lazing in the tub with a cigarette in her mouth. The TV is on): I'm staying in here until Phyllis Schlafly admits she's a female impersonator. You better take a bath next door.

Hollander is seated cross-legged with her two live-in companions, cats Harriet and John, in a wicker chair in the third-floor apartment of a three-story building near Chicago's Wrigley Field. (John, she explains, may look familiar because he appears occasionally in the strip. Harriet, she says, is too difficult to draw. Then she points out Harriet's rhinestone-studded collar—a gift in lieu of stardom.) Like Sylvia, Hollander enjoys hanging out, eating, and having the last word; she also hates athletics, politicians, and hypocrisy. And she confesses that she is sometimes jealous of Sylvia's self-satisfaction: "She feels great about herself. She thinks she's fabulous, and everybody else does, too. It is real hard for women to think they're fabulous, because there are so many times they're told they're not."

So Hollander doesn't feel that good?

"I feel pretty good," she says with a shrug. "But it's a struggle. I still stand in front of the mirror and say, 'These hips—they're awful.' I don't like that . . . and Sylvia would laugh at me."

Therapy for the deeply fed up.

Woman to Sylvia: I'm tired of watching my weight. Let someone else worry about it! Does Orson Welles worry? Does Tip O'Neill drink Tab? Does Pavarotti say: "Hold the butter"? Does Rodney Dangerfield "graze"?

Sylvia: Go get a Reuben sandwich and call me in the morning.

At forty-six, Hollander has found herself in the limelight only recently, when the Sylvia strip took off. The ninth Sylvia book, *Never Tell Your Mother This Dream* (St. Martin's), came out last month. There is talk of a Sylvia television series. ("I'd like Tina Turner to play the lead," she says with only a hint of a smile.) But Hollander is most proud of a twenty-*(Continued on page 229)*

Kathy Witkowsky *is a reporter for City News Bureau of Chicago.*

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BOOKS

(Continued from page 222) four-inch, handmade Sylvia doll, appropriately flamboyant with black teddy, feather boa, and open-toed shoes, which was available, along with a change of outfits, just before Christmas.

Voice from the TV: Studies show that women with "sexy" names like Dawn and Cheryl are less likely to be promoted to managerial jobs than women with names like . . .

Sylvia answers: Bill or Roger.

The first cartoon Hollander ever drew showed a woman and a man, each with a piece of pie, his slightly larger. The woman points off to the side, the man looks, and the woman quickly switches the pieces. Such was the beginning of women's assertiveness in the comics.

Out of that small strip came the full-fledged Sylvia, debuting in a book, *I'm in Training To Be Tall and Blonde*. Along the way, Hollander's point, made time and time again through Sylvia's example, never changed: women can be happy without conforming to anyone's standards but their own.

Sylvia, for instance, does not have a boyfriend, although she does have a grown daughter. That's because "there is romance everywhere—in comic strips, TV, the movies. My belief is that friendship is very important. I wanted to make a strip where friendship is strengthened," Hollander says.

That does not mean that Hollander is inexperienced when it comes to relationships. Married and divorced once, she has now been with the same man (a feminist, of course) for five years. But her unflappable style stems from her younger days, when a household "with no taboos" fostered her creativity. Both her mother, a hospital patient-relations employee with a sarcastic wit, and her father, a carpenter, understood the benefits of artistic freedom. "People in my house thought drawing or making things was natural."

So Hollander, then Nicole Garrison, majored in painting at the University of Illinois. But her first jobs were as a caseworker for the Cook County Department of Public Aid and as a teacher of a millinery class with the Chicago Park District. She then worked as a free-lance graphic artist until, in 1976, she took a job as an illustrator for *The Spokeswoman*, a feminist newspaper.

The rest is, as they say, history.

In her usual independent manner, Hollander and her assistant handle all of *Sylvia*'s business dealings themselves. But it's a tough world, and Hollander admits that the chances that more than one hundred newspapers will pick up *Sylvia* are slim. Often, she says, feature editors won't even talk to her: "They say they already have three strips by women cartoonists—as if one more would upset some delicate balance," she says with disgust. Still, Hollander is pleased Sylvia has got this far. Though she'll continue to push Sylvia to greater heights, it seems the creator of the world's most self-satisfied cartoon character has accepted her limitations.

And that's the point.

THE PRODIGAL EGO

STEPHEN SPENDER:
Journals 1939-1983.
Edited by John Goldsmith.
Random House. 512 pages. $19.95.

Reviewed by JOHN LAHR

Sir Stephen Spender has devoted his life to making a name for himself as a poet and critic, but nobody seems to take him quite as seriously as he takes himself. W. H. Auden called him "Stephen Spend a penny." And a receptionist at the Museum of Modern Art once filled out his membership card as "Mr. Spent." Spender's *Journals 1939-1983* bear out the faux pas's innuendo of exhaustion, and confirm Virginia Woolf's early impression of him: "talks incessantly and will pan out in years to be a prodigious bore."

Spender has had a full and influential literary life. As an undergraduate at Oxford, he befriended Auden, Louis MacNeice, and Christopher Isherwood. ("We must save you for poetry," Auden told the tall, handsome aspiring literatus, wanting obviously to save him for something else.) Spender lived for a time in prewar Germany, knew Berlin with Isherwood and London with just about everybody else. With his gift of lit-crit gab and his romantic allegiance to the Artist, he mixed with all the intellectual high fliers of his generation, from T.S. Eliot to Isaiah Berlin. "I was instantly a member of an elite," Spender writes.

Intellectual high fliers, 1938: W.H. Auden, left to right, Christopher Isherwood, Stephen Spender

Photograph By Howard Coster. The Cyril Connolly Collection, Mcfarlin Library, The University Of Tulsa

As a high-culture vulture, Spender has always been ravished by the idea of Art and Artists. His *Journals* epitomize a phenomenon G. K. Chesterton diagnosed in Whistler: "He was not a great personality because he thought so much about himself. And the case is stronger than that. He was sometimes not even a great artist because he thought so much *(Continued on page 232)*

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BOOKS

(Continued from page 229) about art."

In a silly but much quoted first line of one of his most famous poems—"I think continually of those who are truly great"—Spender's romantic swagger and his verbal inadequacy make a spectacle of themselves. His *Journals* talk endlessly about craft, meditating on "vision," on "wanting to be a great writer," on having a desire to "condense what I have to say in the shortest and most memorable phrase possible." But Spender, who sees reading as sacramental, "the immortal spirit of the dead realized within the bodies of the living," can't experience life without putting it in a literary context. No wonder he moans about his inability to describe the world. He never enters it. All life is a footnote to someone else's art. The result is hilarious.

From an airplane, Spender looks down on America and observes: "the earth has the look of some recent art." After a dinner with the art critics Niko Callas and Harold Rosenberg, he confides to his journal: "For me the evening was a bit like the last part of Proust." Peter Orlovsky "looks like a portrait by Gericault," and a young man who accosts him in Germany just after the War has the look of "a beggar in a blue period painting of Picasso."

Spender's best qualities—a capacity for loyalty and affection, a love of family and friends—are not ones on which the book puts much emphasis. His *Journals*, in which he is "impelled not to be candid," focus on the acceptable public obsession with art, output, and glitterati gossip. Spender is an awful snob. He pisses from a great height. He reads Lillian Hellman, like himself a part-time idealist, and concludes "her writing seems to be done with a blunt instrument." Spender knows a blunt instrument when he sees one. Describing a campy chauffeur's conversation, Spender writes: " 'Oh,' he cried, with a joyousness of a solo instrument swooping from a solemn *adagio* slow movement to a *vivace* finale. 'You must go to Jules. Not just the front room but the back room.' "

Spender tells us that his wife's anagram for his full name works out as "pen holds tender phrase." The *Journals* belie this. For someone who pontificates about literacy, Spender writes some startlingly inept phrases, like "tied up in a bundle by a string of neurosis"; or, even more comical as he is asked to list the poems of his that will last, and deciding on twelve: "mentally trying to count them on invisible fingers."

There is a moving account of a visit to the gaga Vera Stravinsky, unable to recognize Spender or what city she's in. And some straight talking about Sonia Orwell. ("It isn't his trying to rape me that I mind," Sonia once said, having jumped into a pond to avoid the advances of her host. "But that he doesn't seem to realize what Cyril [Connolly] stands for.") David Hockney is paraded through Spender's pages, providing a welcome voice of genuine humor and insight. But Spender, who is a playwright and novelist as well as a poet, shows little sense of character in his *Journals*.

Most of his anecdotes read like a Woody Allen pastiche of a literary memoir. Spender's daft egotism prevents him from hearing what he is saying. On learning that A. E. Housman kept a record of male prostitutes and their prices: "How I longed to tell Wystan. One cannot telephone to the dead." On himself: "Woke up with the usual thought: 'Getting and spending we lay waste our powers.' " On the surrealist poet Louis Aragon: "Aragon was still bristling, aggressive, *prétentieux*." But Spender is pretentious even in his dreams: "Dreamed all night about Peter [Watson]....He gave me an oil painting by Jean Cocteau. The painting was inscribed by Jean to Peter and had a quotation from Keats. In the dream, I remember thinking that Jean did not do oil paintings, and also the quotation from Keats showed a French lack of understanding of Keats."

The *Journals* are meant as a footnote to British cultural history. They are better read as a testament to the folly of privilege and the deadness of mainstream English literary culture. Their smugness is overweaning; at times, mind-boggling. "[Dr.] Johnson himself isn't as witty as all that," writes Spender. "It seems to me that Cyril Connolly was often much funnier." That *is* the triumph of hope over experience.

John Lahr's *"Automatic Vaudeville" has been published in paperback by Limelight Editions, which will reissue his biography of Joe Orton, "Prick Up Your Ears," this year.*

WOMEN LAWYERS: TRADING CLOUT FOR FULFILLMENT

WHERE THEY ARE NOW:
The Women of Harvard Law 1974.
By Jill Abramson and Barbara Franklin.
Doubleday. 336 pages. $17.95.

Reviewed by CAROL E. RINZLER

A while ago, a gentleman-feminist friend of mine, echoing virtually everyone who writes about women lawyers these days, attempted to impress me with his awareness of the statistic that 30 percent of the associates but only 5 percent of the partners in the one hundred largest law firms are women, and gosh, the sexism must be terrible. Imagine his surprise when I told him to stop grinding his axe: women in significant numbers have been in the nine-year pipeline to partnership for only about a dozen years, and men have been flowing through for twenty-five or thirty, and no, the sexism really was rather subtle, if it was there at all. Imagine my surprise at finally reading a book that sets the axe aside.

Where They Are Now combines unusually objective reporting with a perfect group about which to report—the seventy female members of the Harvard Law School class of 1974, scrutinized ten years after graduation. They are a particularly useful sample. As members of one of the first graduating classes to spawn distaff J.D.s in more than token numbers, the women represent the new face of the legal profession and are far enough along in their careers to warrant valid observations about their success or lack of it. As Harvard Law graduates, the women both had exceptional employment opportunities and could be expected to do as well as any women would.

Most of the book focuses on those women of '74—about 60 percent—who at least began by assaulting the profession's pinnacle, partnership in a major big-city law firm, by far the most interesting area to explore because it has been the most changed by the sudden huge influx of women into the law schools. Prior to the early 'seventies, what few women lawyers there were found themselves almost entirely in low-paying, low-status jobs—public-interest law (the ACLU, legal defenders), government, solo practice, academia (although women rarely gained tenure). Female partners or associates on partnership track in the large firms were as scarce as lady lumberjacks. Practically simultaneously with the leap in law-school enrollment came a lunge into that almost entirely male preserve.

Jill Abramson and Barbara Franklin were both reporters for *American Lawyer*, a magazine of the law biz, when they began to examine the results of that assault. The difference between the Harvard women and men of '74 is dramatic—ten years out, 25 percent of the women have made partner; 51 percent of the men have. (The authors' failure to distinguish between partnerships in large and small firms is unfortunate—the former are much harder to come by—but the distinction is missing for the men as well, so the comparison is probably valid.) In an effort to explain the disparity, the authors offer profiles of a dozen or so women, artfully augmented by cameos of the remainder and snippets from interviews with older women who remember, with a mixture of rage and amusement, being called on in class only to answer *(Continued on page 234)*

Carol E. Rinzler *is an associate with a large New York City law firm.*

KAREN BARBOUR

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How to build your hair into body-beautiful.

By Christie Brinkley

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BOOKS

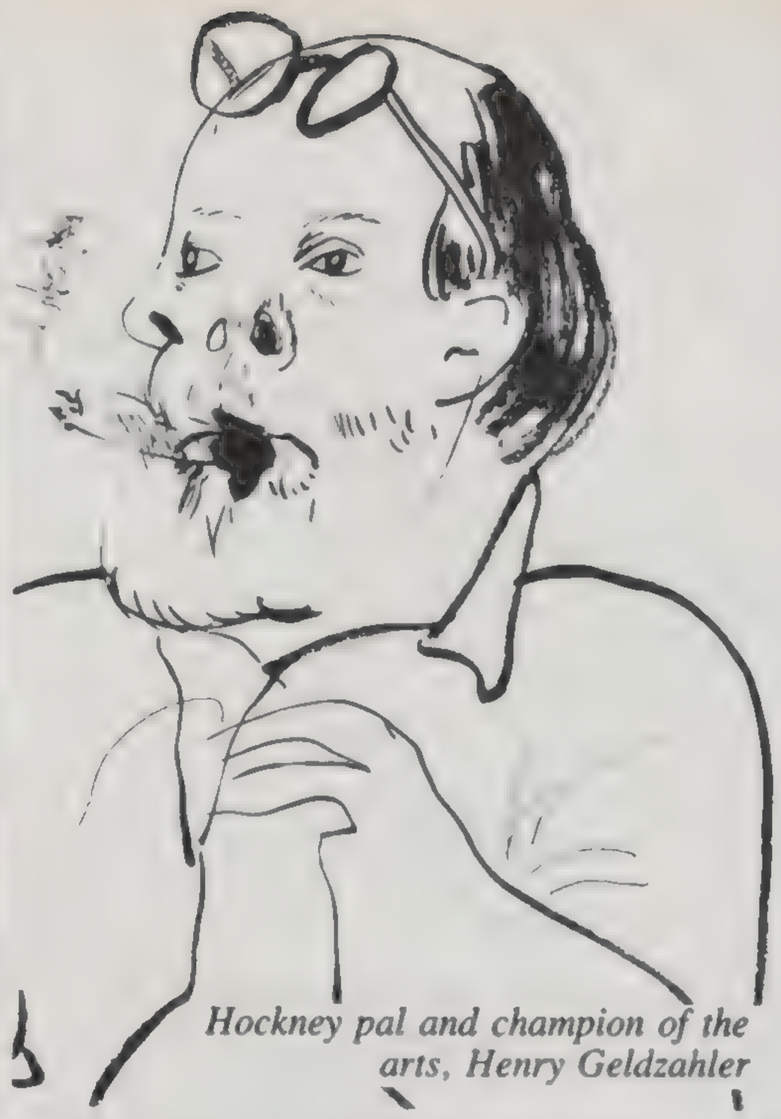
(Continued from page 232) questions about cases dealing with rape or lingerie.

The profiles are individually edifying, often fascinating (especially those of the two women who have soared to the top of the top), and some common threads emerge: Women are less likely than men to view the grueling pace as worth the glittering prize; they think more about the personal costs of the process. They often leave big-firm practice because they want to have children, an occupation not easily compatible with stress-filled, eighty-hour work weeks. Those who do view partnership as harder for a woman to attain fault circumstance—a lack of role models, a scarcity of mentors—far more than sexism. (The authors are quicker to see sexism than their subjects are, but not paranoically so.)

I rather wish the authors had pondered whether the disadvantages of being a woman in the legal profession (as in society, arguably) are offset by the advantages, in particular that a woman may still veer from the fast track if that suits her with far less loss of face than a man can. (My own prediction is that women, now about 40 percent of law-school graduates, ultimately will make up only 15 to 20 percent of large law-firm partnerships; if women lawyers retain their flexibility to arrange their lives to accommodate more than their careers, I am not sure that is necessarily a bad result.) And *Where They Are Now* leaves some questions unanswered: notably, how are the Harvard women doing in the more traditional fields, where most of them have landed, a decade out? Are they climbing the government ladder, achieving tenure, as quickly as the men? But such omissions detract scarcely at all from this important and, happily, nicely written work. Abramson and Franklin have produced as cogent and intelligent an assessment of women who aim high and the problems that face them as I can recall ever reading. The book's usefulness and relevance extend far beyond the legal profession.

HOCKNEY'S SKETCHBOOK: Someone once suggested to David Hockney that he keep a sketchbook; in recent years, he has done so with a vengeance. Now, one book filled during the summer of 1982 has been replicated as the first in Abrams Facsimile Reproduction Sketchbook Series. **Martha's Vineyard and other places**, though expensive at $130, is no conventional, glossy-plated, coffee-table art book. It has no page numbers, no titles, no dates, and most surprisingly, no secondhand commentary to distract the "reader" from the pure pleasure of Hockney's creations.

Spills and smudges, pages left blank, pages torn out, even hastily jotted-down phone numbers appear alongside the simple crayon doodles, more elaborate pen-and-ink drawings, and lush multicolored pastels that form Hockney's artistic diary. The subjects are traditional—landscapes, interiors, still lifes, and portraits—rendered in Hockney's highly personal and thoroughly modern style. A brief autobiographical essay accompanies the book.



Hockney pal and champion of the arts, Henry Geldzahler

© 1982 DAVID HOCKNEY

Still to come in the sketchbook series: Roy Lichtenstein, Robert Motherwell, Lucas Samaras, and Jim Dine.—ELLEN WILLIAMS

A DIFFICULT BIRTH: Ellen Currie's first novel, **Available Light** (Summit), is not a narrative so much as a tornado of unlikely life stories. In one confession, a man admits he sleeps with his mother; in another, a woman says she killed her father by tripping him on the stairs; in yet another, a man says he's not sure if his father was dead or alive the last time he saw him.

At the eye of the storm, however, there are babies. A woman doing market research on the support-hose preferences of mothers-to-be wants a baby so much that she has "pieces of her uterus strewn all around the city of New York, while [her husband] declined to have a sperm count." Eventually she stuffs his silk drawers under her dress and builds a mock pregnancy. Meanwhile, a punky kid sells her as yet unborn baby to the highest bidder—a man who painted one hundred erotic doggie miniatures for her.

Even though the characters are overdrawn and the situations absurd, there's something very human and touching at the core of this novel. These people's desire to carry on is unquenchable. Their guilt, love, envy, loneliness are palpable beneath the writer's mordant and unflagging sense of humor.

Available Light is a book that almost wasn't. Twenty-five years ago, an editor at Dial commissioned Currie to write two novels. Suffering acute writer's block, she found herself unable to write any novel until a few years ago. When Currie finished the book, she showed it to the original editor, who had moved to Summit, on the off chance that he might still be interested. The novel seems effortless, the voices vivacious, like those of people two decades younger than the author, who is in her fifties. *Available Light* is exuberant, youthful, and wise—and worth the wait.—DANA COWIN

("Books" continued on page 237)

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BOOKS

CHINA FOR TWO: Sino-Soviet journalist and expert Harrison Salisbury had long yearned for permission from the Chinese to retrace the famous six-thousand-mile retreat of Mao's Red Army; when it finally came, Charlotte Salisbury, not without deep misgivings (she is seventy; he seventy-five, with a pacemaker), followed her intrepid (in her mind, at times foolhardy) husband through desolate and remote regions of Western China.

Charlotte Salisbury's new book, **Long March Diary: China Epic** (Walker), a companion to Mr. Salisbury's recently published *The Long March*, is written in the friendly and unpretentious tone that has always marked her diaries of the couple's trips to the Far East. She provides a look into the human side of recording history, while recounting with vivid detail the characteristics of the place and scenery; the habits, idiosyncrasies, and esthetics of the people and cultures they visited; the meals and accommodations, by turns sublime and horrifying; the trials with the weather and her husband's seeming heart attack in the wilderness.

The Chinese found Mrs. Salisbury "a model wife"; after reading this slim volume, the reader will see that she is much more.

—ALISON HUMES

WOOLF CUBS: As a short story writer, Virginia Woolf is not in the same class as, say, Elizabeth Bowen or Kay Boyle. Her stories are more like sketches than tightly plotted narratives with full-figured characters. Still, it's good to have her **Complete Shorter Fiction** (Harcourt Brace Jovanovich) in one volume, particularly since editor Susan Dick has included eighteen pieces never before published. (Most are first drafts with some revision and date from 1906, two years before Woolf began publishing, to less than a month before she committed suicide in 1941.)

The collection is something of a mixed bag. Woolf's experiments with different narrative techniques led her to traditionally handled stories, deft "potboilers"—her word—like "The Duchess and the Jeweller" and "The Legacy," as well as to what Susan Dick calls "fictional reveries," stories like "Sympathy," where the narrator's "scrutiny of her own thoughts shapes the narrative." There are Chekhov-like sketches, notably a group of stories spinning out from Mrs. Dalloway's party; half-page interior monologues; and even an ode "Written Partly in Prose" recounting the life of one John Cutbush, butcher of Pentonville.

While Virginia Woolf's shorter fiction doesn't offer much emotional satisfaction, her perception of what is going on inside a character's mind and the sensibility and accuracy with which she captures the moment, the flux of reality, can feel astonishingly right.

—PHYLLIS RIFIELD

("Books" continued on page 240)

CYNTHIA FREEMAN

"AN EMOTIONAL TUG-OF-WAR...BITTERSWEET...ABSORBING!"
—*People* Magazine

ILLUSIONS OF LOVE

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BOOKS

NO, BUT I HEARD THE TAPE

WITH BOOKS ON CASSETTE YOU CAN AEROBICIZE TO *ULYSSES*

By SUZANNE HART

MARC YANKUS

With everyone hunkering within five inches of her preferred combination of the alphabet—PC, ABC, PBS, MTV, VCR—who has time to read? (Things have got so bad that my husband and I won't rent a movie with subtitles.) It's time for remediation—the 'eighties way. Book tapes. These spoken-word audio cassettes, as they are called, slip nicely into the legitimizing categories of self-improvement and time management. They're space-efficient, mobile. On a stationary bike, with the anticipation of miles of sweat ahead, listening to other people's troubles is downright diverting. And if you're an overachieving exerciser, you'll not only find the time for *War and Peace* but be able to make the new locker-room boast: I did ten chapters today.

Now you can iron with Ben Kingsley reading *The Words of Gandhi* (good for concentrating on collars). Aerobicize with Leonard Nimoy and *The War of the Worlds*. How about Tyrone Power, Lord Byron, and a steamy sauna? For the truly adventurous: a jog to *Ulysses* read by James Joyce stretches the limits of mind and body.

At first, book tapes made me think of those recordings of the poetry of Milton intended for the blind or the handicapped. But Caedmon, the largest maker of these spoken-word cassettes, offers an incredible selection—fourteen hundred fiction titles alone—and is able to woo an astonishing number of fine actors, actresses, and authors to read. A salesman for the company, honest about his addiction, told me he drove around and around his block just to finish—no joke—*Death of a Salesman*.

Caedmon has maintained a steady business with libraries and schools ever since its founders coaxed Dylan Thomas into recording *A Child's Christmas in Wales* thirty-four years ago. But recently the company noticed an increase in sales. Enter the brand-new well-educated young parent, determined to promote reading in her children. If *The Nutcracker*, by E.T.A. Hoffman, read by Christopher Plummer, isn't enough to knock the kids' socks off, they can have Michael Tilson Thomas' Philharmonia Orchestra and the Tchaikovsky score, too. (It would take a week, a ticket scalper, and a few hundred dollars to get that much culture in New York.) The matching of story with reader is thrilling: Boris Karloff reads *Aesop's Fables*. Carol Channing is superb with the Winnie-the-Pooh stories. One of my favorites is *The Secret Garden*—its sweet simplicity captured by Claire Bloom.

Part of the appeal of these cassettes comes from the pleasure of being read aloud to—of being told a story, of having images contoured irrevocably by a reader. When I was six, I had a Winnie-the-Pooh recording by A.A. Milne. I can recall the nasal thud of the author's voice as he imitated Christopher Robin coming down the stairs. Now, Claire Bloom's reading of one sentence of Du Maurier's *Rebecca* (Newman Tapes) conjures perfectly for me that shrinking, painfully young narrator as well as Hitchcock did with a single frame of Fontaine's luminous face.

There is one problem: if the reader is responsible for too many voices, the listener can get confused. James Mason's reading of *Lolita* works beautifully because you can focus on his sibilantly wicked voice. Basil Rathbone's rendition of *The Fall of the House of Usher* is easy to follow, and perfectly horrifying. But Ben Kingsley's *Passage to India* (Newman Tapes) was hardly a soothing experience. My husband and I tried listening to it while driving through New England. We became so absorbed in the plot that my husband ended up doing sixty in a thirty-five-miles-per-hour zone. It's hard to hear, let alone remember, all those Indian names and places when you're screaming.

CANVASSING SOCIETY: An inventory of the portraits reproduced in John Rowlands' **Holbein** (Godine) reads like a who's who of sixteenth-century society—Erasmus, Sir Thomas More, Thomas Cromwell, and, of course, Henry VIII and a few of his wives. Hans Holbein the Younger was expert at revealing the personality behind the official portrait. But while his pictures are known for their realism, he was not above diplomatic flattery: during the search for yet another queen, Henry sent the painter abroad to capture the likeness of a promising prospect. Based on this work, the king became betrothed to Anne of Cleves; later, he was so disappointed by her true appearance that a quickie divorce was the only solution. This fiasco seems to have ended Holbein's career as court painter.

Art lovers and Anglophiles will enjoy the illustrations. Academics will love the text.—E. W.

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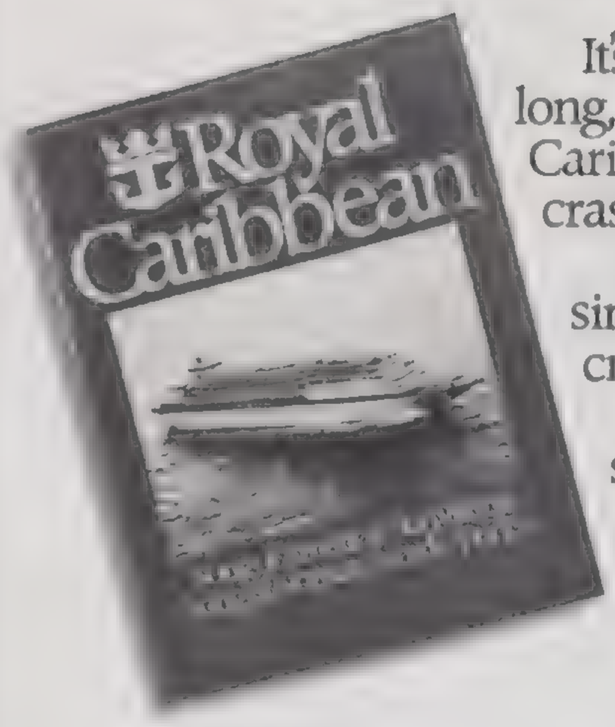

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ENTERTAINING

Master plots from a lavish-party master: "galas"—grand or small. BY ANDRÉ LEON TALLEY

In Manhattan, "events designer" John Funt is called upon, regularly, to create the truly splendid event, to conjure up a grand-scale theme for a private dinner or a Metropolitan Museum of Art opening-night party. As director of interior display at New York's Tiffany & Co., Funt's talents fuse sense and sensibility; private clients cull his expertise for suggestions on everything from food to lighting, flowers to napkins.

For a recent gold-and-silver masked ball honoring social chronicler Suzy (Aileen Mehle) and benefiting a children's division of Memorial Sloan-Kettering Cancer Center, Funt covered thirty-four tables in the grand ballroom of New York's Plaza Hotel with crystal *palmiers*. "From Suzy's gold-and-silver theme, I started as I always do, with drawings. The idea grew into crystal palm fronds, each built (*right*) on a lamé 'trunk,' embellished with silvered grape vines, moss, and Oncidium orchids. Silver cloths contrasted with pale-peach napkins, silver chairs had peach cushions. Bob Stort, a lighting artist, pin-spotted tables for the refracted sparkle of a winter conservatory in a Russian palace."

Funt translates his magic into at-home settings, "by maintaining the 'more is less' approach. With just one table, a glitzy theme might seem garish unless you use a screen, even a mirrored one, to make the table a private enclave. When choosing gold or silver accessories, the quality and texture of a lamé cloth is crucial. Spot lighting can dramatically alter the impact of a room. Hiring a lighting director for one evening can be done with fairly little expense."

To enhance a special table, "It's not necessary to spend a lot on cut flowers. Use favorite objects, even a lamp, as a centerpiece. It takes a certain amount of nerve to use decorative objects, but look around you: boxes or various-sized urns, a huge nautilus shell lighted from within can create charming effects, as long as the scale is right."

In spring, at his own home, Funt (who usually entertains twice a year in his small bachelor flat) arranges white French lilacs in crystal containers, sometimes layered with sand or crystal beads in the base. At Christmas, he may make a centerpiece with antique toys.

"Besides flowers, scent is very important in a room. Renting ballroom chairs is much better than having two Regency pieces mismatched with odds-and-ends. Music can embarrass guests, I think, when it's a small group. Low, long flower arrangements with row-upon-row of candles spell 'banquet' or 'convention hall' immediately."

The climax: an elaborate dessert. "No matter what comes before, even simple lamb chops, dessert should be the dramatic end to dinner." His favorite: chocolate fudge cake.

A rose is a...

Fantasy gardens reached a near-perfect pitch, in the eighteenth-century, with Madame Pompadour. At her home in Bellevue, she scattered china flowers out of doors: flowers scented like the real items. Today, Ronaldo Maia, a New York City florist since 1970, has designed new "fantasy topiaries." With the help of seven full-time staffers, who work in Maia's new grass-thatched-ceiling atelier, Maia does varied-size boxwood topiaries that have to be treated and watered like cut flowers. He often garlands a boxwood topiary tree with white freesia, roses, and Queen Anne's lace. His preserved French-style rosebud and dried-moss trees or obelisks (right) come in sizes of up to twenty-two inches.

"They require no maintenance and can last up to a decade. They are romantic," says Maia, "and wonderful for creating a garden on a table for a luncheon or dinner. Large-scale topiaries are also in demand now for gala dinner dances." Ronaldo Maia's rosebud topiaries come in terra-cotta pots simulating Versailles' Orangerie wooden jardinieres. They come scented with Maia's own special potpourri mixtures: Judith Garden, Jungle Paradise, Woodland Rose—and a hefty bouquet of spring florals that's called La Grenouille.

BRIAN HAGIWARA, NAKAMURA

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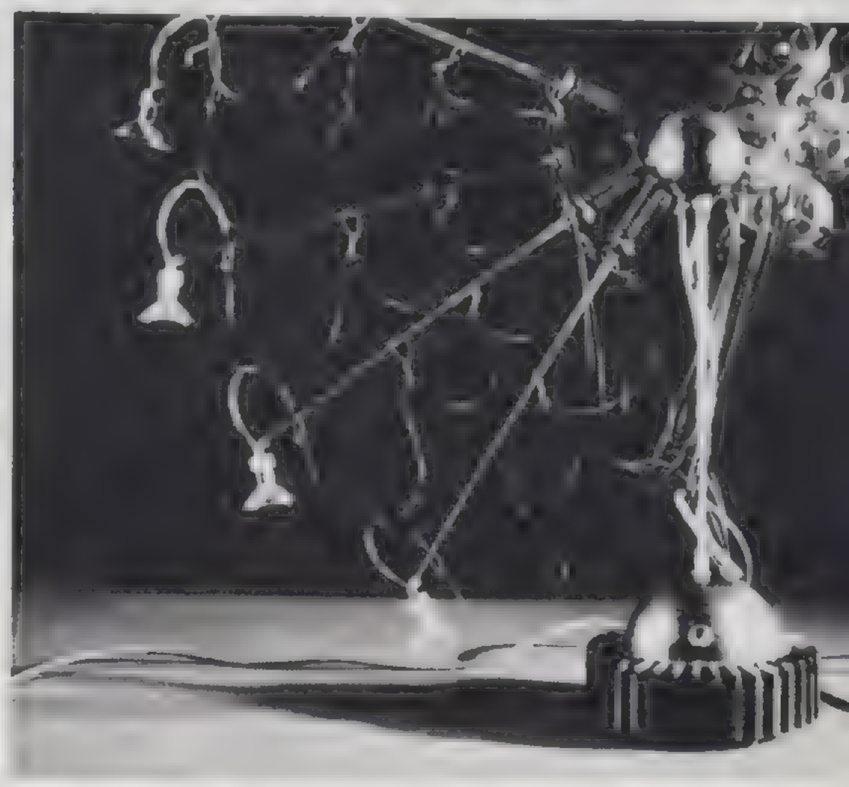
CURRENTS

The "thinking" gadget.

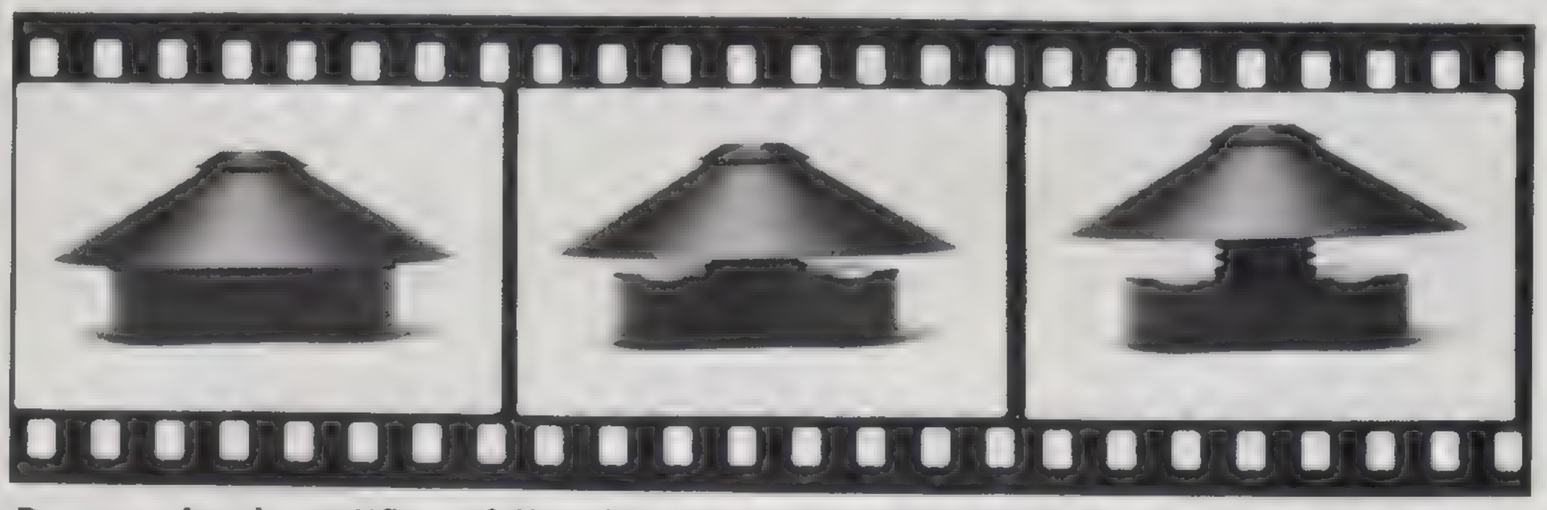
BY BARBARA PLUMB

The James Bond enthusiast in all of us prizes the electronic mechanism that does more—more cleverly—than we have ever seen before. There is something very satisfying—a sense of magic, perhaps—about seeing a lamp expand and contract, rotate and dim by remote control. A soundless wave of the hand triggers "Sensu 1" to levitate and illuminate, then to return to dormancy.

While out driving, Ron Arad got the idea for his remote control "Aerial Light," which has an arm that extends from a foot to four feet. "Wouldn't it be a good idea to attach a light to the end of an automatic car aerial?" he had pondered. Four years later, he and an "electronic wizard" worked out the technology of controlling light by ultrasonic waves.



English designer Ron Arad created "Aerial Light" to dim, to rotate, and to extend by remote control. $599, Hot House, NYC.



Pass your hand over "Sensu 1," and the squat little table lamp rises up and turns itself on. Sweep your hand across again, and the lamp closes up like a turtle and turns itself off. The Hardware Arts Group created it of aluminum with rubber bellows. $230, Sointu, NYC.

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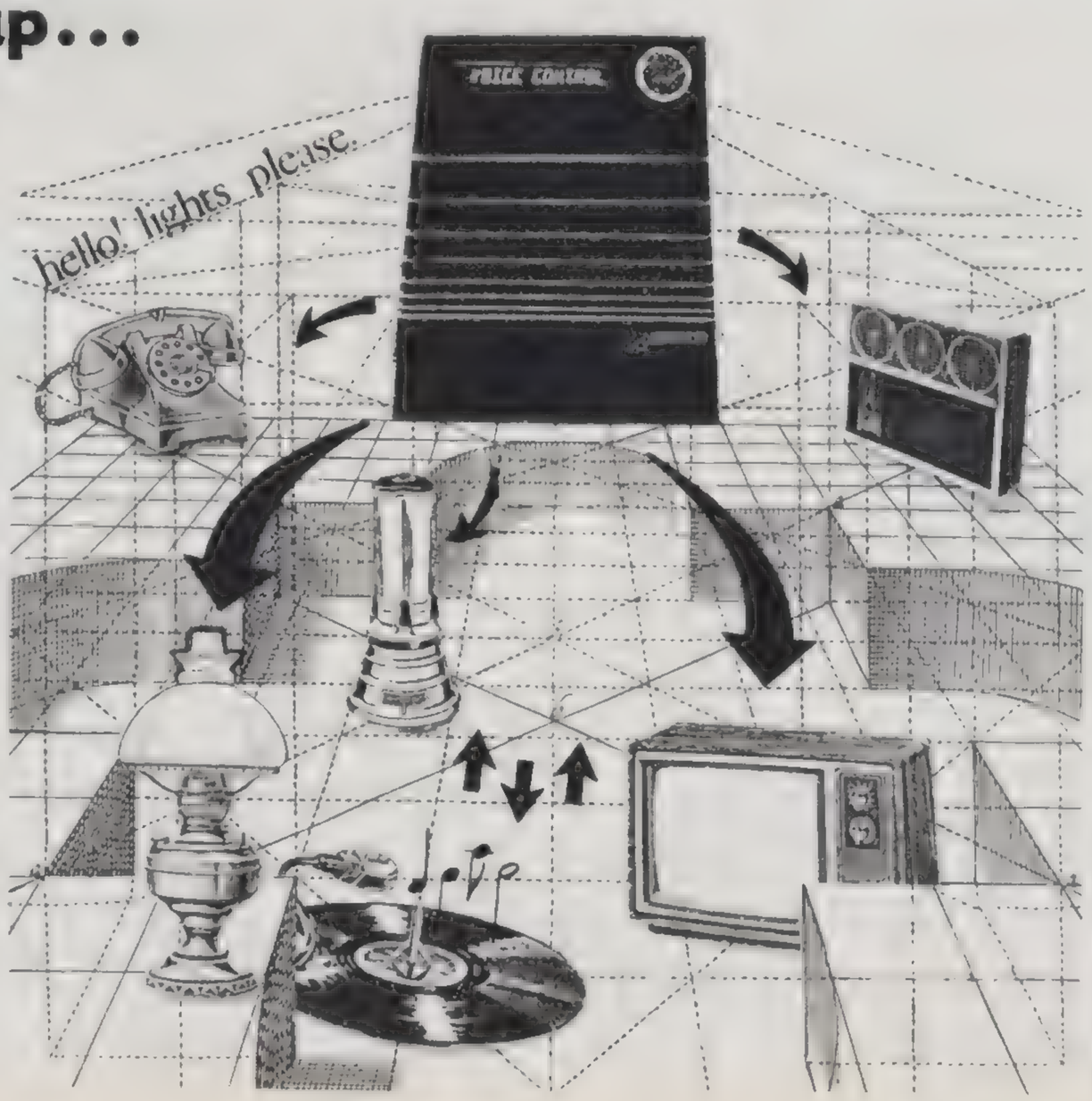

MARK YANKUS JEFF McNAMARA

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Source: The American College of Obstetricians and Gynecologists For a free copy of the ACOG guide to *Benefits, Risks & Effectiveness of Contraception*, send a stamped, self-addressed envelope to: Contraceptive Guide, P.O. Box 25060, Santa Ana, CA 92799.

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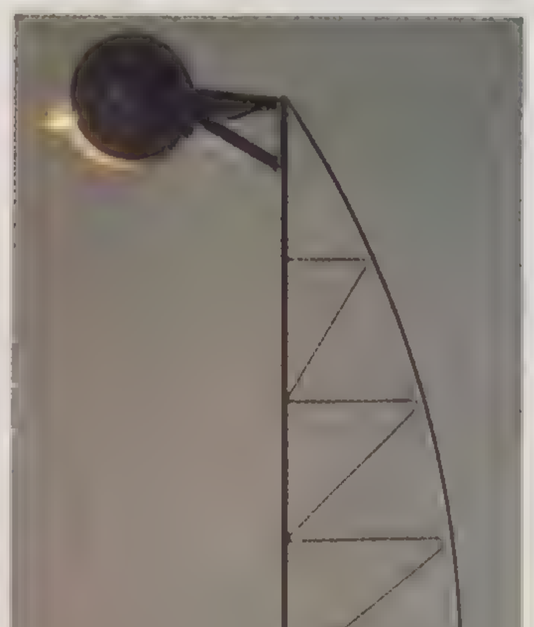
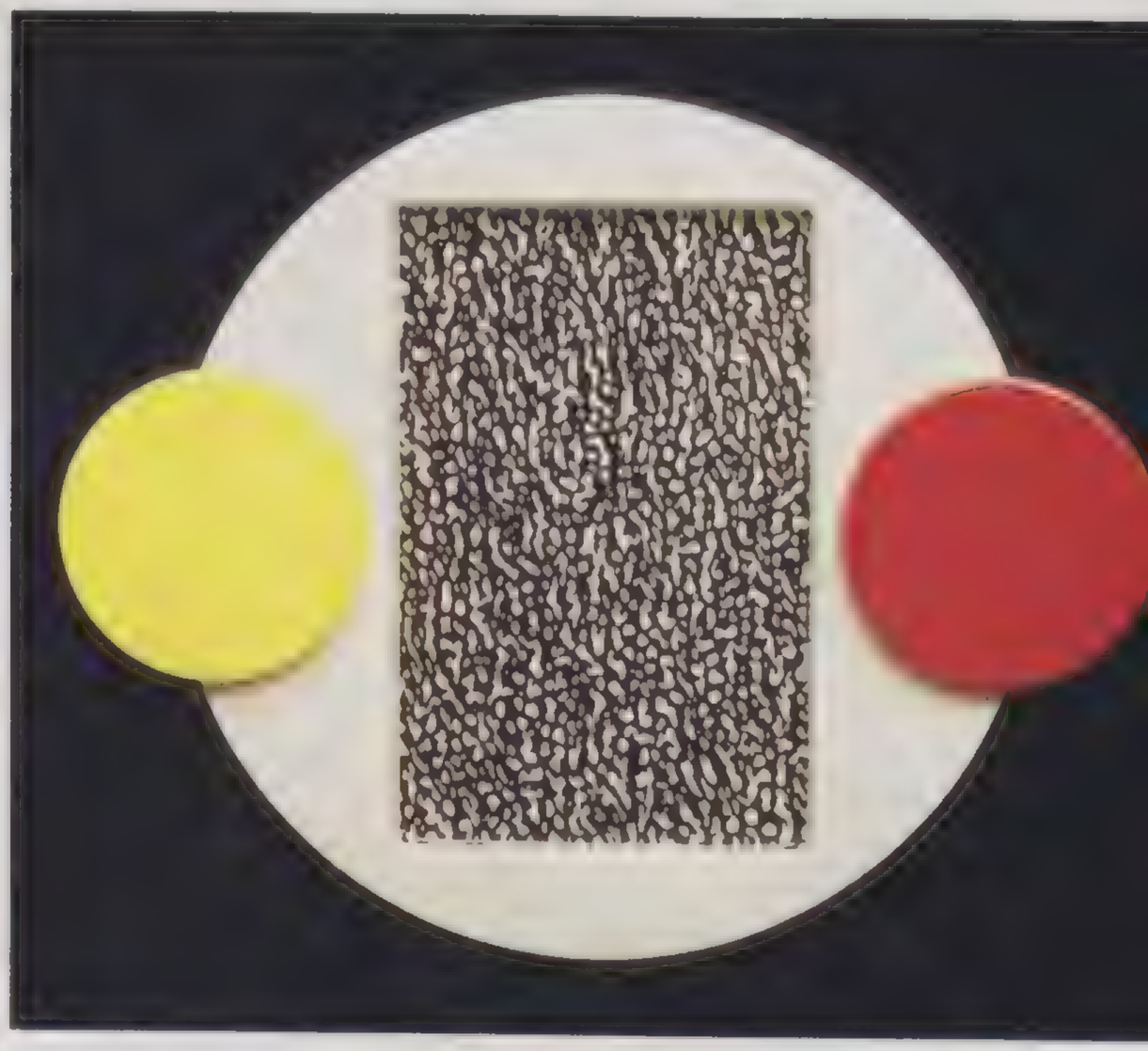
LIVING

On show in Milan: future design—new directions. new furniture and lighting stars—all. very much for the present. BY BARBARA PLUMB

This fall in Milan, the Salone del Mobile Italiano, otherwise know as *the* furniture fair, celebrated its twenty-fifth anniversary; and Euroluce, better known as *the* lighting show, celebrated its tenth. On the vast pavilion-studded grounds, journalists, manufacturers, buyers, and design enthusiasts from around the world scrutinized the latest designs of 2,050 exhibitors to find out what kind of chairs they will be lounging in or lights they will be reading by.

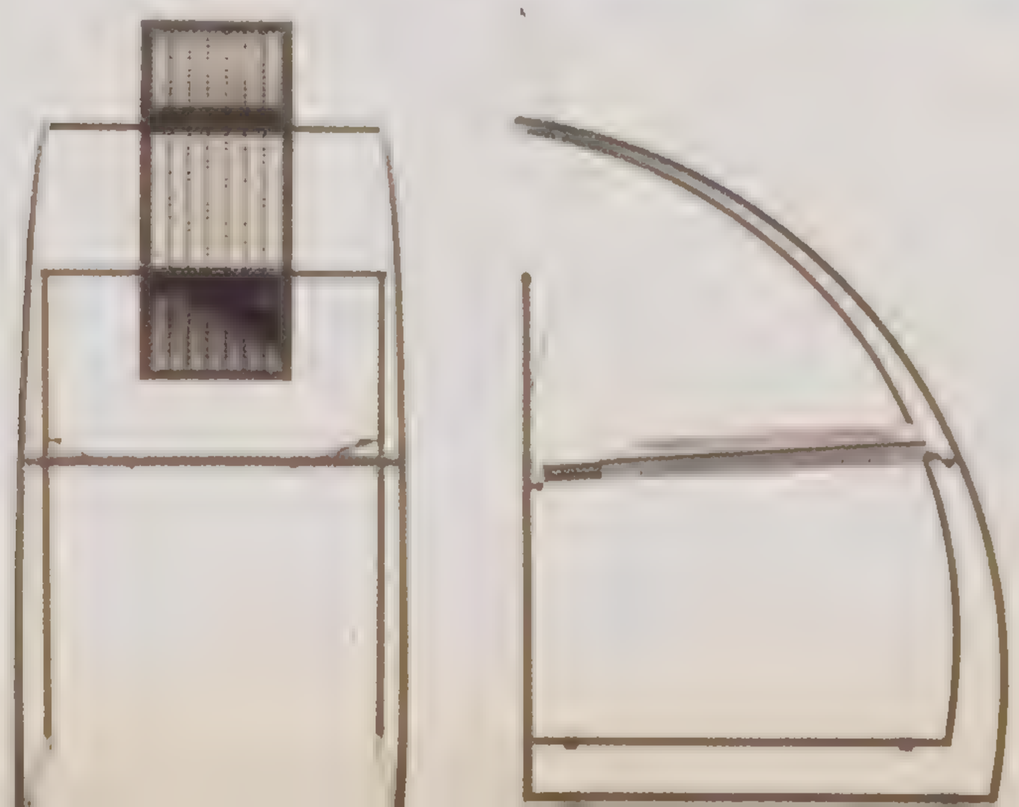
Although the manufacturers of this year's furnishings are Italian, two of the star designers were not—Mario Botta of Switzerland and Philippe Starck of France. Botta, who is more concerned with "pure image" than with comfort, contorts basic black metal into beautiful tensile silhouettes that sit in a room as aggressively as a piece of sculpture. He designed his first armchair, "Il Principe" (the prince), both as an imposing presence and as an "enveloping space" in perforated steel.





Jaunty ceramics make news in Memphis' latest collection. Michele de Lucchi buoyantly mixes pattern, color, and geometry in a serving platter (above). In "Prisma" (top left), Michele de Lucchi has created a versatile floor lamp that can be used either to project rainbows or as a normal source of halogen light. Belux. "Luna" (right), by Asahara Sigheaki, suggests an object from outer space. An adjustable disc reflects light from halogen bulb to desired place. Stilnovo.

Architect Mario Botta plays off the chevrons of "Il Principe's" upholstery (above) against the moiré patterns in its stretched steel frame. Alias. The profile of Mario Botta's austere "Quinta" (right) evokes an elegant line drawing in three dimensions. Alias.



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LIVING

Faces forward: architectural stars turn time around. clock the future—neatly

Though clocks measure time, their forms can be timeless. Designers, therefore, are excited by the challenge of combining functionality and originality. No wonder chosen stars of the international architectural community—Ettore Sottsass of Italy, Philippe Starck of France, Kenneth Grange of England, and Emilio Ambasz of the United States—leaped at an invitation to create new time tellers. Japanese architect Shiro Kuramata, also a participant, conceived the idea for the clock show and Yoshiko Ebihara agreed to mount it in her New York City showcase of experimental design, Gallery 91.

Not surprisingly, the architects got carried away with their concepts and produced them quickly—in the heat of enthusiasm and creation. The next part of the process took more time. Japan's Nichinan Corporation, renowned for producing models of products for such as Sony, Fuji, and Toshiba, required a year and a half to translate the architects' notions into prototypes suitable for manufacture.

In some way, the architects' dreamy creations seem to represent a revolt against the popularity of the digital clocks that have saturated the marketplace the last several years. These pieces of sculptural fantasy distill the essential "clockness" of time-telling devices: the spatial relationship between hour and minute indicators; but so abstract are these sophisticated machines that it would be almost impossible to teach a child to tell time by them.

Architects have a playful sense of time telling. Top to bottom: French designer Philippe Starck created a birdlike clock where the relative positions of two aluminum "wings" indicate time. $600. Ettore Sottsass stylizes a version of an art moderne clock in violet, yellow, and blue plastic. $2200. Arrows designate hours and minutes, and a jaunty flag, seconds, in Starck's quartz clock. $685. Austere white cubes set off the hands and a flower in Shiro Kuramata's vase clock. $660.

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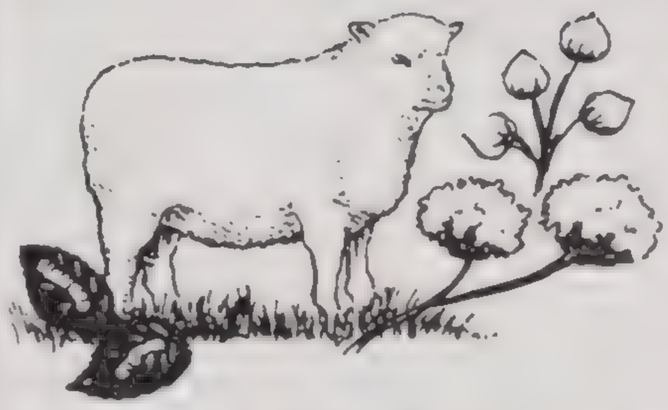

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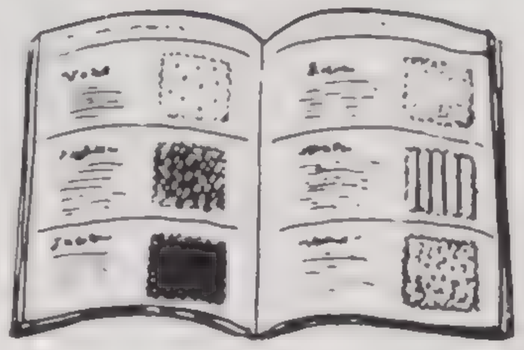

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Beaulieu Vineyard, Diamond Creek Vineyards, and Sterling Vineyards, in Napa Valley, California, are three of America's premier wineries whose most significant and glamorous products are their reserve and single-vineyard Cabernet Sauvignons. Several months ago, when I visited those distinguished properties, I was given the rare opportunity to evaluate about two dozen examples of their top-of-the-line Cabernets from a number of superior vintages. It took me four full days to complete a project that was exhilarating and deeply rewarding from start to finish.

My brief but intense California experience convinced me that the Cabernets discussed here are fully the peers of the very finest Bordeaux in terms of complexity, refinement of texture, beauty of taste, high style, subtlety, and longevity. And I draw this comparison as one who has been an ardent lover of those classic French reds for over twenty-three years. I am delighted and amazed that in a matter of only decades a substantial number of California vintners have been able to match, characteristic by characteristic, the best efforts of the Bordelaise, whose greatest creations have for centuries set the standards by which all red table wines must be judged.

RECOMMENDATIONS

Diamond Creek Vineyards Cabernet Sauvignon

Red Rock Terrace 1982 *Resembling a fine Margaux, this excellent single-vineyard Cabernet exhibits cassis-like fruitiness and moderate-to-large scale. Vintage rating: Very Good. Best drinking: for the next 14–15 years. Aeration: 8½–9 hours. $20–$22.*

Gravelly Meadow 1982 *Big-bodied, Médoc in style, with a fascinating, slightly tangy red plum taste element—marvelous! Vintage rating: Very Good. Best drinking: for the next 17–18 years. Aeration: 10–10½ hours. $20–$22.*

Volcanic Hill 1981 *Somber in manner, moderately large-bodied, subtle, and civilized—a truly memorable red wine. Vintage rating: Very Good. Best drinking: for the next 21–22 years. Aeration: 11½-12 hours. $30–$32.*

Volcanic Hill 1980 *Well structured, revealing an alluring black raspberry flavor aspect, this is a remarkable wine of generous size characterized by exceptional aging potential—as are all the Diamond Creek single-vineyard Cabernets, most particularly those from Volcanic Hill. Vintage rating: Excellent. Best drinking: for the next 22–23 years. Aeration: 12–12½ hours. $30–$32.*

Gravelly Meadow 1979 *Very like Château La Tour-Haut-Brion, with a piquant cassis-like fruit element and great presence—a wonderfully delicious wine. Vintage rating: Very Good. Best drinking: for the next 12–13 years. Aeration: 3½–4 hours. $30–$32.*

Volcanic Hill 1979 *This is an awesome Cabernet reminiscent of a Pauillac, with smoky, full-blown berry-like fruitiness and a long-enduring aftertaste. Vintage rating: Very Good. Best drinking: for the next 18–19 years. Aeration: 7¼–7¾ hours. $30–$32.*

Volcanic Hill 1978 *In the mold of Château Montrose, bursting with fruit and vitality—a stupendous creation! Vintage rating: Excellent. Best drinking, for the next 17–18 years. Aeration: 6–6½ hours. $50–$60.*

Beaulieu Vineyard Cabernet Sauvignon Georges de Latour Private Reserve

1980 *Huge and deep—a great wine featuring the most succulent red plum fruitiness imaginable. Vintage rating: Excellent. Best drinking: for the next 12–13 years. Aeration: 4–4½ hours. $20–$25.*

1979 *This is a splendid bottle of impressive scale with spicy, classic Cabernet varietal flavor. Vintage rating: Very Good. Best drinking: for the next 13–14 years. Aeration: 4–4½ hours. $30–$35.*

1978 *A real beauty—flowery, smooth-textured, displaying an understated fraise des bois fruit element. Vintage rating: Good. Best drinking: for the next 9–10 years. Aeration: 2½–3 hours. $35–$45.*

1977 *Monumental and serious in the style of the supremely great Château Latour, with vibrant prune-plum fruitiness—truly extraordinary, and by far the longest-lived of all these Beaulieu Private Reserves. Vintage rating: Good. Best drinking: for the next 16–18 years. Aeration: 5–5½ hours. $40–$50.*

1976 *Benign and charming, notably pretty in its first taste—a ravishing red wine that simply caresses the senses. Vintage rating: Excellent. Best drinking: for the next 7–8 years. Aeration: 45 minutes-1¼ hours. $50–$60.*

1975 *This is a distinguished bottle—restrained in manner, adorned with lovely black currant flavor nuances. Vintage rating: Very Good. Best drinking: for the next 6–7 years. Aeration: 45 minutes-1¼ hours. $45–$55.*

1974 *Substantial in body, showing a perfect integration of all its taste components—a wonderful example now at the summit of its powers. Vintage rating: Excellent: Best drinking: for the next 3–4 years. Aeration: 5–15 minutes. $65–$75.*

Sterling Vineyards Cabernet Sauvignon Reserve

1980 *Exceedingly gracious, well made, admirably fruity, this is a terrific reserve Cabernet. Vintage rating: Excellent: Best drinking: for the next 9–10 years. Aeration: 3½–4 hours. $21–$23.*

1979 *A first-rate, engaging Bordeaux-like wine—moderate in body, with absolutely superb framboise-tinged fruitiness. Vintage rating: Very Good. Best drinking: for the next 8–9 years. Aeration: 2½–2¾ hours. $21–$23.*

1977 *Of good size, cohesive, with a spicy fruit presence, this is a noble wine barely on the threshold of its greatness. Vintage rating: Good. Best drinking: for the next 8–9 years. Aeration: 2–2½ hours. $45–$50.*

1976 *Complex, curiously astringent in its restrained plum-like fruitiness—a brilliant reserve Cabernet of important size and rare character. Vintage rating: Very Good. Best drinking: for the next 11–12 years. Aeration: 4–4½ hours. $40–$45.*

1975 *Delightfully animated, displaying a lovely, faintly smoky fruit component and laudable structure, this is a markedly superior red wine with distinct finesse. Vintage rating: Very Good. Best drinking: for the next 3½–5 years. $75–$80.*

1974 *Vividly reminiscent of the great Margaux Château Palmer with its exquisite first taste—ultra-refined in texture, very beautiful indeed. Vintage rating: Excellent. Best drinking: for the next 3–4 years. Aeration: 10–20 minutes. $90–$100.*

Sterling Vineyards Cabernet Sauvignon

Diamond Mountain Ranch 1982 *Now making its auspicious debut, Sterling's first single-vineyard Cabernet is powerful, densely fruity yet surprisingly elegant. The wine immediately brings to mind a top-flight Médoc—and should have no trouble aging gracefully for more than twenty years beyond the vintage. An absolute triumph! Vintage rating: Very Good. Best drinking: for the next 19–20 years. Aeration: 7¾–8¼ hours. $15–$18.* ▽

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FOOD IN VOGUE

What's desirable now: equipment, ingredients for the exotic new cooking. . . Southwest cuisine from hot to haute. BY BARBARA KAFKA

Corn-flour tortilla "ravioli" with goat cheese, sun-dried tomatoes

We all know that the world has become a complicated place—even the culinary world. In the same way that we have become aware of events in far corners of the world, we have learned to like the tastes of cuisines so exotic we never knew they existed. Political refugees from Cambodia, Vietnam, and the Philippines, among other places, have brought us new restaurants where we can become latter-day Magellans. We bring home from our fantasy travels culinary souvenirs—new equipment, new ingredients.

I remember becoming a culinary sophisticate by being the first kid on the block to have a wok. The wok was spun out of aluminum and was for stir-frying—a novelty, then—in a style vaguely thought of as Cantonese. What I created wasn't as pedestrian as chop suey; but, with beef and broccoli, neither was it terribly authentic. Today, my wok is iron and patinated to a satiny black. It cooks Shanghai salt shrimp with greens so exotic that I had never heard of them until two weeks ago.

Increasing sophistication and exposure to more varied Oriental cultures have changed the look of my kitchen. I now have a collection of rugged cast-iron woks in somewhat unfamiliar shapes: a *wajan* from Indonesia, a Malaysian *kulai*, a Burmese *dare-oh*, and an Indian *karhai* so heavy that it doesn't need a wok ring to remain stable in or over a fire or on a stove burner. Even less familiar is the *horoku*, a clay pot used in Japan to steam food on top of a layer of salt, and the Korean cast-iron *kalbi*, which looks like a ridged Tartar hat.

The *kalbi* is used for grilling in Korean cooking, as lava stones are used in Japan. But the two utensils have functional as well as ethnic differences. The lava stones are heated in the kitchen, and then are carried in special containers into the elegant, flammable *tatami* rooms. The stones retain enough heat for cooking without the worry of a fire. With a surface that is naturally stick-free when hot, the stones require no fat or marinade—perfect for Japanese grilled foods, such as thin strips of extravagant Kobe beef, for which the only seasoning is the dipping sauce. The Koreans grill marinated beef, chicken, or pork over smoking charcoals that have been brought into the dining area. The rounded dome of the *kalbi* fits over the coals; its ridged surface channels the draining fat or marinade into the turned-up brim, preventing flame-ups.

In my enthusiasm to create new dishes, I have added graters to my coleslaw cutters and food processor—one for *wasabi* (Japanese horseradish) and one for ginger, a Thai coconut grater, and an Indian *kaddoo kash*, or vegetable grater. Japanese friends assure me that I cannot live without an electric rice cooker, for which I do not have space, and I lost the bamboo *mazikushi* mat—no drama since I don't make sushi anyway. But I guard jealously my Japanese knives, bought in Kyoto from a family who were swordmakers to the samurai. They are the best knives I have ever owned.

Otoshi-buta, Japanese cedar lids—discs that float on top of food or liquid in pots that are larger in circumference—have become standard in my kitchen. They keep artichokes from bobbing above the surface and keep boiling beef submerged better than any inverted plate. They are perfect for reducing a sauce. The covered ingredients are kept moist by the lid, while the sauce is reduced as the steam escapes in the gap between lid and pot.

Lobster chowder with crunchy vegetables and bread enlivened by a red-pepper butter

As new arrivals crowd my equipment cabinets, on my windowsill lemon grass grows tall and fibrous, jostling the established basil plants. The Hungarian paprika on the spice shelf moves sideways to make room for salty *nuoc nam*—the ubiquitous fermented fish sauce of Southeast Asia. Sesame oil, fermented black beans, and various chili pastes from a dozen countries have become staples. An even more recent find is a mild chili sauce—*mahbo tofu no moto*—for dipping bits of cooked food; it becomes gucky with heat, so don't cook with it. To make classic Thai chicken soup, you need a *tom yum* set—a frozen packet of lemon grass, ginger, biblical basil, chili pepper, and a few mystery ingredients found in Thai groceries—to simmer in chicken stock. Philippine banana leaves are necessary for wrapping fish for steaming, and Vietnamese rice paper makes an edible wrapper for spring rolls or any cold mix I can invent.

What with the new Italian imports (marvelous olive spreads, tomato paste in tubes, little jars of *vongola gialla* in their juice for clam soup Capri style), the *tagines* (glazed clay pots with knobbed tent-shaped tops for Moroccan stews), and the ever-increasing accumulations of copperware, I am running out of space, but not interest. *(Continued on page 260)*

CHRISTOPHER BAKER

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FOOD IN VOGUE

(Continued from page 258)

One of my greatest pleasures is greeting the success of younger people with whom I have worked. Certainly, I am prejudiced in their favor. In the case of Brendan Walsh, a serious young chef at Arizona 206 (206 East 60th Street, NYC, 212/838-0440), critics agree: he is making inventive food that has wonderful depth of flavor. The name of the restaurant is slightly deceptive and has scared off a few friends who are tired of the standard Southwestern flavorings used by the new chefs. (The question has become: "How many unheard-of peppers can they use?")

At Arizona 206, the Southwestern influence is mainly a matter of inspiration and occasionally of ingredients. There is a cornflour pasta that comes with *chorizos* (Spanish sausage), sage, and tomato *concasse* (chopped fresh tomatoes)—and that's about as Arizona as the food gets. Even in this dish, the seasoning is done with a deft touch to please rather than to kill by knockout. There is a first course of grilled lamb—rare slices of filet set off with a salad of varied, lightly dressed young greens. The lamb is wonderful, and the mesquite grilling is not used as a way of hiding flaws. Barbecued quail served on creamy "polenta" is a delight. But I wish they wouldn't call the best cornmeal mush I've eaten in years polenta. After all, it's our cornmeal, not the Italians'. The bird's marinade has *chipotle* peppers in it, but used so skillfully that I still tasted succulent quail.

I could keep going. I really didn't have a dish I couldn't recommend. There is a light fresh tuna tartare with a sparkling *salsa vinaigrette*, and there is a steak to satisfy your plain-eating friends. It comes with a *salsa cruda* fresh enough to convince you that you have by some chance stumbled into summer.

The decor is desert adobe: simple, thick white walls, fireplace, wooden benches with cushions, and unfinished wood tables. Go; eat; enjoy; welcome a brilliant chef. The place is relaxed, the service friendly and informal, the prices moderate by New York City standards for this quality of food ($30 per person, compared with, say, Maxim's where dinner would be $110), and the crowd is youngish and attractive. The only drawback is that the restaurant doesn't take reservations.

BRENDAN WALSH'S LOBSTER CORN CHOWDER

(four servings)

4 lobsters, about 1¼ pounds each

Lobster stock:
1 quart stock (made from shells)
1 bay leaf
1 lemon
1 tablespoon dried thyme
1 tablespoon black peppercorns
2-3 cloves
¼ cup coarsely chopped parsley leaves

Garnish:
4 slices French bread, thinly sliced
1 teaspoon olive oil
1 red pepper, roasted, peeled, seeded, puréed
2-3 tablespoons unsalted butter
Coarsely chopped basil leaves

Chowder:
1 medium onion, minced
2 pints cream
1 medium chayote or potato, peeled, quartered, precooked in salted water
1 pinch cumin
¼ cup mixed green, red, or yellow bell peppers, julienned
1 poblano chili, roasted, peeled, seeded, and julienned
Kernels from 1 ear of corn or 1 package frozen corn
1½ teaspoons coarsely chopped coriander leaves
½ tablespoon seeded and minced jalapeño pepper
4 ounces unsalted butter
Salt and pepper to taste

Stock: Put lobsters in large pot with water to cover. Bring to boil and cook 6 minutes. Remove lobsters and allow to cool. Reserve cooking liquid. Remove lobster meat, coral, and liver from shells and set aside. Break shells into small pieces. Return them to reserved cooking liquid. Add remaining lobster stock ingredients. Bring to boil over high heat; reduce to simmer and cook ½ hour. Pour stock through a sieve, pressing shells. Return liquid to pot and continue to reduce to 1 quart.

Garnish: While lobster stock is cooking prepare garnish. Rub each slice of bread with light film of olive oil. Bake in 350° F oven until bread is nicely browned. Remove bread from oven and turn heat to broil. Place red pepper on baking sheet. Put under broiler. When skin chars on one side, turn pepper until all sides are charred. Remove pepper from oven and cover with doubled kitchen towel for 10 minutes. Skin, seed, and devein pepper. Chop finely and purée. To make red-pepper butter, beat together equal amounts of purée and butter. Rub each slice of French bread with generous amount of red-pepper butter. Coarsely chop basil leaves and set aside.

Chowder: In medium-size saucepan, over low heat, melt 1 teaspoon of butter. Add minced onion and ¼ cup of stock. Cook over lowest heat until onion is soft. Add remaining stock and reduce by half. Add cream, chayote or potato, and cumin. Bring to boil; lower heat and simmer for 4 minutes.

Add peppers, *poblano* chili, corn, coriander leaves, and salt and pepper. Add *jalapeño* to taste. Again bring to boil, beat in remaining butter, and then reduce heat to simmer. Cook 2-3 minutes or until flavors blend. (The dish may be made ahead until this point.)

Add reserved lobster meat and cook until warm. Add salt and pepper to taste. Serve immediately. Top each portion with a crouton and chopped basil leaves. ▽

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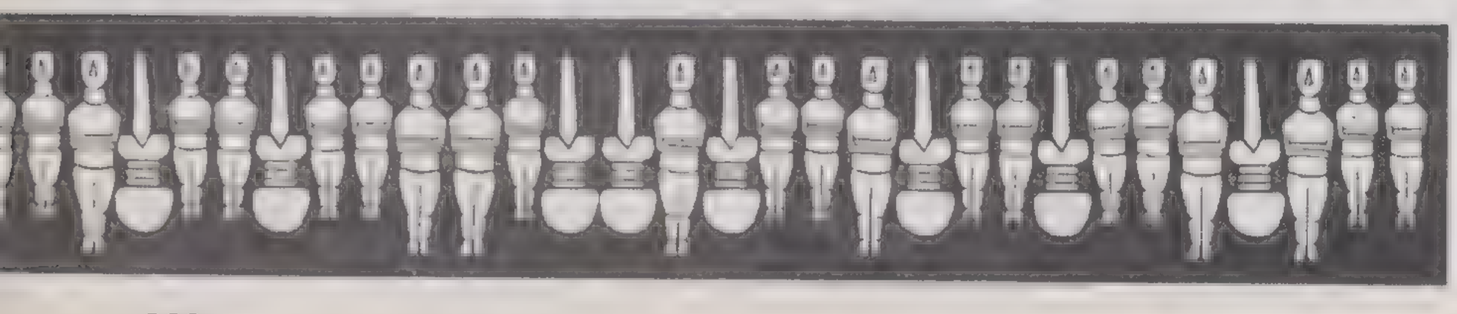
If you're discovering that the best Halley's Comet tours are booked solid, take heart. California Natural History Tours has just announced "Comet, Champagne, and Croissant Flights" out of Los Angeles that take off at 2:00 A.M., fly above the smog for prime Northern Hemisphere comet viewing, return by sunrise. Cost: $95—includes flight, breakfast, and onboard astronomer—with departures set for March and April. Call: (213) 274-3025.

museum must

Just opened in Athens, The Nicholas P. Goulandris Foundation Museum, the world's first institution dedicated to Cycladic art. Exhibiting over two hundred rare marble figurines, vessels, and vases—all strikingly "modern" in line and form—the new museum documents an extraordinary Greek Island civilization that flourished five thousand years ago. Address: 4 Neofytou Douca Street; closed Thursdays and Sundays.



RITES OF THE RICH

London's glittering "June Season" is the target of a fabulous eleven-day music tour organized by New York City's Metropolitan Opera Guild. Among the many delights on the itinerary are concerts and galas at great houses and castles, a night at the Royal Opera, an evening at the Glyndebourne Festival (a black-tie Glyndebourne picnic, pictured *below*), an afternoon of racing at Ascot, with seats in a private box next to the Royal Enclosure.

And there's more! Getting there, for instance: First Class aboard the *QE2* from New York—with a program of concerts, lectures on music, and films arranged just for the Met group. Finally, the ultimate of happy endings: London-New York via the Concorde. Departure date: June 9; price: $7685; further information, call: (212) 582-7500.

Regrets: In December, we wrote of the impending opening of Le Warwick hotel on the Caribbean island of St. Barts. Alas, it was not to be; construction delays have postponed the hotel/villa complex. No redate, as yet.

Center illustration: MERLE NACHT; bottom photo: HOMER SYKES/WOODFIN CAMP

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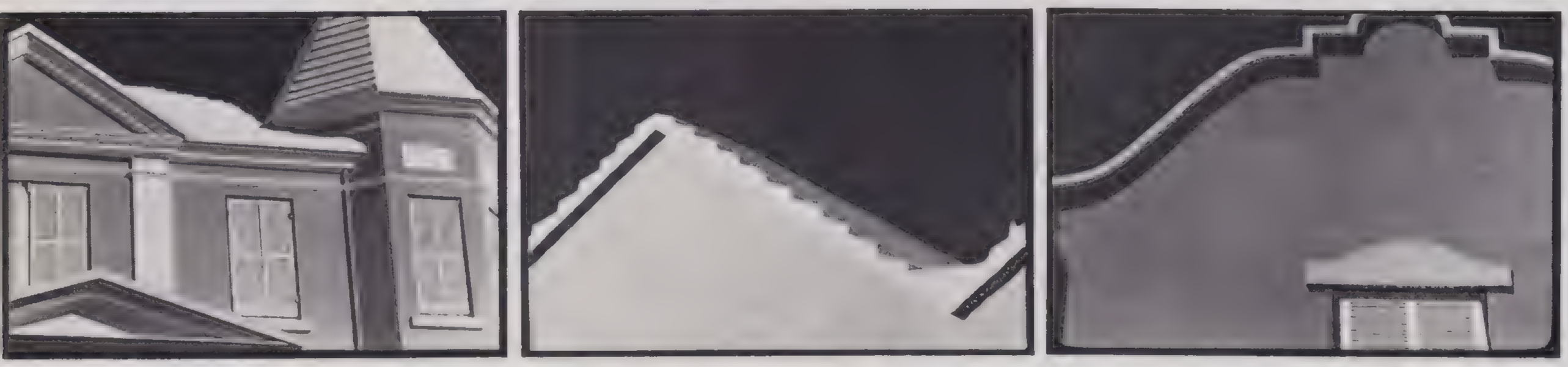
TRAVEL

Think pink! A fresh look at Bermuda—where everything's rosy, from the beaches to the buses. BY JEANNE McCULLOCH



Great shapes: rooftop views of three Bermuda buildings

Mention Bermuda to me, and an early childhood memory pops to mind. I must have been four or five, and my parents, tired from a cold winter up north, decided to treat themselves and their three daughters to a week's vacation in Bermuda. As luck would have it, the very first morning of our trip it rained. Buckets. Since my father's answer to bad weather was always good food, he spirited us off to an inn on the harbor for lunch. According to legend (my mother), a particularly spry waiter was on duty that day. Noticing the tables full of gloomy children, he quickly sprang into action—getting us all in a line in the inn's courtyard, hands on the waist of the child in front of us, swaying back and forth to a jaunty song about elephants. To me, this is Bermuda: a cobblestone courtyard filled with red hibiscus; my sisters and I in a trail of children, dancing and singing as, slowly, the morning rain lets up and the warm sun bursts through.

Bermuda is a small island, only twenty miles long, divided into nine parishes. As any of its fifty-four thousand residents will tell you, Bermuda is shaped like a fishhook: the northern, inner curve of the hook folds in on a harbor; the long, southern expanse is full of coral-pink beaches bordering the Atlantic. Places to stay range from big, sprawling hotels to traditional cottage colonies, each of which offers a variety of facilities and its own charm. Perhaps the best way to determine where to stay is to establish a list of priorities: do you want to be on the beach, or would you prefer the harbor? Do you want a particular sport, or would you like an address right in the central city of Hamilton?

On a recent visit, my husband and I chose Newstead, a Victorian mansion across the harbor from Hamilton. Like many of the smaller hotels on the island, Newstead has an intimate, cozy feel. Guests wander through the comfortable sitting rooms at all hours of the day or night; they settle into the overstuffed easy chairs to sip cocktails and to read magazines; they lounge on the outdoor terrace for afternoon tea; they linger by the pool and exchange sightseeing anecdotes well into the evening. Though Newstead has no beach, guests are welcome at the nearby Coral Beach Club, one of the longest, most lovely beaches on the island. People mostly choose Newstead for its proximity to Hamilton—a little ferry into town leaves regularly from a nearby dock and takes about ten minutes; traveling by road is just as quick.

Because Bermuda is small—and the maps well marked—the island is easily explored. Rental cars are nonexistent, but there are four good ways to get around: by ferry, by bus, by taxi, or by motorbike, with the last allowing for the greatest freedom of movement. Motorbikes can be rented by the day or the week, complete with lock, helmet, and riding instructions. Number-one rule at any bike shop, right after you pass your "road test" (a go around the parking *(Continued on page 266)*

GRAEME OUTERBRIDGE

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BERMUDA

(Continued from page 264)

lot): ride as slowly as you wish. No one, it seems, is in much of a rush in Bermuda, and lines of cars will courteously follow slower riders for miles. Still, motorbikes aren't for everyone. Ferries are reliable, provide views and breezes; the island's big pink buses are also convenient; and taxis, though expensive, are plentiful. In fact, every new visitor to Bermuda should spring for a taxi tour of the island, since Bermudian taxi drivers, it is widely acknowledged, know more about the island than anyone else.

One place not to miss on a tour of the island is the cast-iron Gibb's Hill Lighthouse in Southampton Parish. At its base, a small plaque reads: "Here, in 1953, Queen Elizabeth II paused for a while to admire the view." Climb to the top—362 feet above sea level—to see what the Queen saw: a panoramic look at the island, from its westernmost point of land in Somerset to the Town of St. George's in the east, plus, directly below, the small, private islands huddled in Jew's Bay. Afterward, drive up through Somerset, a less developed, more rural part of Bermuda (at the border is the smallest drawbridge in the world), then continue back along the ocean on South Shore Road. Here, stop for a rest on one of the rickety park benches nestled under dark casuarina pines and overlooking beautiful beaches and the glistening Atlantic Ocean.

Bermuda can also be explored on foot. All over the island, one notices signs for "tribe roads," which often seem to point into what looks like nondescript brush. In truth, tribe roads are footpaths, originally used by islanders as shortcuts. Today, they mostly run through private yards and gardens, yet they are open to the public and—averaging about two and a half miles each—will give you a sense of the backroads of Bermuda, life beyond the hotel world. Walking beside pastel-colored houses, look for the "butteries." A buttery was a separate little wing off many of the older, larger houses, recognizable by its pointed, pyramid-like roof. Here, before refrigeration, families used to store food items that needed to remain cold; today, butteries have been converted into everything from sun rooms (adding windows) to storage bins.

The oldest part of Bermuda is the seventeenth-century Town of St. George's, on the eastern tip of the island. Here, in 1609, a British admiral named Sir George Somers was shipwrecked on the reefs off the coast. The good man made it ashore intact, thus indirectly colonizing the island. In the middle of King's Square, there is a bronze statue of the admiral—togged up in a billowing cape, waistcoat, and sword, looking grateful to find himself on dry ground.

Behind the square is St. Peter's Church, the meeting place of Bermuda's parliament in 1620, still used today for services and community activities like bake sales. The small church's pulpits, altars, and pews date back well over two hundred years, and most of the markers in the small cemetery go back even farther. Of course, St. George's is not all history; there's a new Club Med here, and modern shops line the wharf, as do restaurants—many that overlook the harbor.

In contrast to laid-

Games at sea: young islanders on public beach at Warwick Long Bay

GRAEME OUTERBRIDGE

back St. George's, Hamilton, Bermuda's capital, swarms with locals in crisp Bermuda shorts en route to and from work, and with brightly dressed tourists in search of bargains on cashmere, linen, leather, and perfume. Stores are everywhere, but the traditional two to visit are Smith's and Trimingham's: a pink and an orange department store, respectively, that sit side-by-side on Front Street. In both, you will find island visitors rummaging through piles of shetland sweaters, smoothing on kid gloves, spraying cologne out of big sampler bottles and sniffing the air.

A good bet for mid-shopping snacks: the Fourways Inn Pastry Shop, on Reid Street, where you can settle down in a vaguely garden-like setting—floral wallpaper, white wrought-iron chairs, ceiling fans. The pastries are made by the chef at the Fourways, one of the finest restaurants on Bermuda. In the mornings, when the air in the small shop is thick with the smell of coffee and spices, the clientele is mostly local; they sit with baby carriages and briefcases, leisurely skimming *The Royal Gazette* over breakfast. In the afternoons, the shopping crowd descends for tea.

GRAEME OUTERBRIDGE

Paradise found: beautiful Bermuda beach in Tucker's Town

Tea is a British tradition upheld by Bermudians. At promptly four o'clock, most hotels on the island wheel a tea cart, a platter of dainty sandwiches (crusts cut off), and a tray of small cakes out of their kitchens. One of the nicest settings for afternoon tea is the Horizons & Cottages, an old mansion set in a hillside garden in Paget, with a terrace that overlooks much of the parish as well as the ocean. Only advice: get there early

"I was frantic," a woman in bathing attire told us. "I was at the beach, and I couldn't get my motorbike started. It just kept stalling. All I kept thinking was, if the banana bread's gone by the time I get there, I'll *die*." Happily, it was not. She helped herself to a generous chunk of the still-warm loaf and, with a loud sigh, collapsed into an armchair on the oceanside of the terrace.

Speaking of food, of the many good restaurants on the island, two in particular stand out: the Fourways Inn, in Paget, and the newly reopened Tom Moore's Tavern in Bailey's Bay. Both serve traditional Bermudian fare—which includes hearty fish chowder with sherry peppers and black rum, and spiny local lobsters (actually crayfish)—as well as interesting and exquisitely prepared *spécialités du chef*. The Fourways Inn (so called because there were originally four entrances) was built as a private house in 1727, converted to an inn and later to a restaurant in the twentieth century. Weather permitting, diners can eat in a garden (candlelight, fountains, starry skies—the works) or inside, where a pianist vies with an elaborate display of puffy, creamy, fruity desserts for the best show in the room.

Here, good bets are the filet of lamb in a raspberry-vinegar sauce, and roast duck served atop three *(Continued on page 269)*

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WHERE TO GO

1 ☐ BERMUDA: "Bermuda Vacation Kit" — includes map, travel tips, rates and sportsman's guide — from the Bermuda Department of Tourism

2 ☐ INDIA: General information plus an insert on Goa — from the India Government Tourist Office

WHERE TO STAY

3 ☐ LA COSTA HOTEL & SPA, Carlsbad, CA

4 ☐ HILTON HEAD HEALTH INSTITUTE, Hilton Head Island, SC

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6 ☐ THE POINT, Saranac Lake, NY

7 ☐ SPA AT SONESTA BEACH, Southampton, Bermuda

8 ☐ THE TAJ GROUP OF HOTELS: Brochures on The Taj Holiday Village and The Fort Aguada Beach Resort in Goa, India

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(Continued from page 267)

little dollops of fruit sauce—apricot, pineapple, and orange. The Fourways also has a fabulous brunch on Sundays, and, starting in May, will have ten guest rooms available, too. (But before you book, consider the danger of being in constant reach of a Fourways cinnamon bun.)

The sign outside Tom Moore's Tavern says "Since 1652," and the menu declares it "Bermuda's oldest eating house." Although closed for a number of years, the Tavern is now freshly renovated, and the food, like that of the Fourways, is often unusual, always special. Our favorite appetizer: oysters poached in Champagne, with periwinkles and tomato; and, for a main course, quail stuffed with goose liver, morels, and truffles, baked in a delicate puff pastry.

Much more casual is The Lobster Pot in Hamilton, a popular seafood eatery where diners happily push up their sleeves and light into generous servings of well-prepared local catch. Another local haunt, the Henry VIII Pub, in Southampton, is known for its draught ale and, recently, for Jimmy Keyes, a favorite singer/comedian who performs nightly.

What with all the food, it's a lucky thing Bermuda offers such a variety of ways to attack extra calories. In addition to tennis, riding, and water sports, the island is known for its golf, with eight eighteen-hole courses. The most outstanding is at Midocean, a private club in Tucker's Town that welcomes guests twice a week (with advance notice, your hotel concierge should be able to arrange entry). Here, you are almost always in sight of, or at least always within sound of, the crashing surf. In addition, you drive balls between mangrove trees, over ponds, and near some of the most beautiful houses on the island.

For serious golfers who want to stay as close to a green as possible, a few hotels have their own courses. Among these are the Belmont, in Warwick parish, and the Port Royal, situated beside the Pompano Beach Club.

For those who are after not just exercise but rejuvenation, Bermuda now has its own deluxe health spa, located in the Sonesta Beach Hotel—a sprawling place with three private beaches, two pools, tennis courts, and a variety of water sports. One may check in for a full spa treatment—a three-, four-, or seven-day regimen of exercise, weight control, and beauty care—but any visitor to the island can come by for an aerobics class, a facial, or a massage "à la carte." Another tempting option is the "day of beauty," which includes all the above, plus a gourmet spa lunch, a skin analysis, and other extras. The exercise workouts are good (many locals pop in for the after-work aerobics at 6:00); the facilities, set against a backdrop of green hills and surf, are spotless; the staff is understanding.

"Ugh," say I, landing on the spa scale shortly after arrival.

"Been having fun in Bermuda?" a spa staffer asks cheerfully.

"Too much fun, I guess."

"Well, we can fix that," she says, tossing me a towel, spa shorts, and a T-shirt. From there, I was off to a fitness evaluation, a stretch-and-tone class, then lunch. The shocker was the food. According to the spa menu, my lunch of Bermuda chowder, a baked potato au gratin (cottage cheese), and vanilla ice cream had been only 275 calories. Now, in my book, that's miraculous.

On our last night in Bermuda, my husband and I, giddy from a Fourways Inn dinner and wine, decided to take one last tour of the island. This, then, is my final memory of the place: riding tandem on a motorbike under a dark sky splattered with stars, zipping along the narrow vine-scented roads with the moon shining off the ocean, the warm air blowing past us, and the back pleats of my skirt fluttering up, sail-like, behind. Bermuda is an island of romance; and, on any given occasion, you're bound to find a couple such as we, all whoops and wind-swept faces, careening happily through the streets. Then again, Bermuda is an island of perpetual youth, and somewhere, I'm sure, you're equally likely to find a gang of small children, off in some flower-infested playground, singing and laughing. ▽

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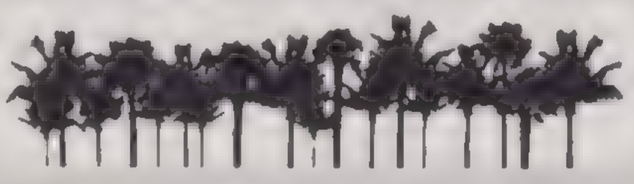

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VO

TRAVEL

The lure of India's lushest land. . .Goa. BY WILLIAM P. RAYNER

On the Arabian Sea: a palmy Goan beach

It so happened that I once celebrated my birthday in Goa. Though I did not know it at the time, old Indian hands now tell me that the party was an appropriate gesture, for the Goanese make name days a national pastime and will cease all work to commemorate a Christian saint, a Hindu reincarnation, or a Muslim prophet. One of the things so endearing about these ecumenical people is the glee with which they celebrate each other's religious holidays.

Goa, an Indian union territory two hundred and fifty miles south of Bombay, is bordered on the east by the Ghats Mountains and on the west by the Arabian Sea. The Ghats in places rise to altitudes of almost thirty-four hundred feet, and are a watershed for the Mondovi and other rivers. From the air, these rivers appear like rusty bands meandering through a flat green valley. The rust color comes from the iron ore that is one of Goa's main exports. As the plane makes its descent, one also sees canoes being sculled between villages, fishing boats looking like *The African Queen*, and great barges transporting ore to the port city and capital, Panaji. Between the rivers are bright-green rice fields set beside dark-green, almost blue forests of mango trees, cashew-nut and coconut groves.

Much of Goa, but Panaji in particular, reflects the influence of Portugal. No wonder: the Portuguese admiral Afonso de Albuquerque took the territory from its Muslim rulers in 1510, and it was ceded to India only twenty-five years ago. In Panaji, the houses—with their balconies, verandahs, and loggias—are reminiscent of Southern Europe; and the cathedrals would look more at home in the hills of Sintra than in the jungles of South India.

But back to my birthday party. It took place at the edge of the Arabian Sea in a thatched-roof cabana of the Taj Holiday Village resort, which is set on a glorious coconut-grove-backed stretch of Goa's five-mile-long Calangute Beach. (The territory has a total of eighty miles of beaches.) The food in Goa is marvelous—Goan chefs are much in demand throughout India. That evening, we dined on cold yogurt soup laced with a hint of mint; broiled mackerel with lemon and coriander; chicken thighs stuffed with sweet red pepper, ginger, cumin, and coriander seeds; eggplant sautéed with lemon juice; and marvelous bread (*nan*) baked in a *tandoori* oven. For dessert, there was *kulfi*, an ice cream made with almonds and pistachios. Goans eat so well because their rivers and sea abound with fish, their land is fertile, and their climate is so mild (average temperature, 78 degrees) that they can grow two crops a year. Moreover, because 40 percent of Goans are Roman Catholic, they do not have the Hindu and Muslim taboos against eating beef and pork. So for the Westerner, Goan cuisine is more varied than those in other parts of India.

The Taj Holiday Village is an idyllic place. Guests stay in tile-roofed Goan bungalows that afford great privacy and comfort. While no two bungalows are alike, all are gaily painted in shades of yellow and red, with windows and doorways trimmed in white; and all sport large verandahs with intricately carved balustrades, overhangs, and columns. Each bungalow also has its own little garden, and for those who choose not to go to the dining room for breakfast, waiters will deliver tropical fruits, coffee, or tea, and a bread called *rumali roti*—which is the size of a bicycle wheel and as thin as tissue paper—to your garden.

Built on a bluff next to the Taj Village, the Fort Aguada Beach Resort overlooks the sea. It is somewhat grander than the Taj (its cottages have air conditioning, for example), but for me, it does not have the same charm. All facilities, such as tennis, gym, bars, and restaurants, are available to guests at both hotels.

The beaches here are so beautiful that it's hard to leave them; still, there are marvelous daytrips to take in Goa. Riding in a car, however, is one of the most hair-raising experiences imaginable. *(Continued on page 273)*

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GOA

(Continued from page 270)

The drivers go for broke down narrow jungle roads, never taking their hands off the horn or their feet off the gas. Waterfowl scatter, bullocks shy, mothers and children jump for the ditches, buses play "chicken" with cars.

The point of one of our excursions was to visit the Old City of Goa. It boasts six hundred churches of such splendor that you feel you need to visit every last one of them. On the main square, Bom Jesus is where St. Francis Xavier, Goa's patron saint, is entombed in a silver casket set in a shrine of jasper and Florentine marble. The church, decorated in a vivacious baroque style, is filled with gold and masses of ornate gilded carvings protected by a great vaulted ceiling. Nearby, the Corinthian-style St. Cajetan Church has catacombs where the embalmed bodies of Portuguese viceroys and archbishops were stored to await shipment back to Europe. Many of Old Goa's churches have been overtaken by the jungle, which invades their grounds and erodes their walls and flying buttresses with the zeal of an early Portuguese missionary.

One day, as we were driving beside the Mondovi River on our way up toward Old Goa, the golden bell of the still active Sé Cathedral rang out. It was eerie to hear this muffled gong coming through a jungle vale of coconut, banana, cashew-nut, and mangrove trees. But beautiful and mysterious sounds are commonplace in this exotic land. The people love music and will break into dances with the abandon of Brazilians during Carnival. And while the capital city has the only traffic light in the entire area, Panaji nonetheless has a symphony orchestra, an academy of music, and a number of choral societies.

The best time to be in Panaji is in the evening when the place really comes to life. Just as in a Mediterranean resort, townspeople jam street cafés that serve beer and *feni*, a local spirit. There's also a lively market where we found handsome mother-of-pearl picture frames, hand-carved wooden artifacts, pottery, and brass vessels of every description.

A few miles from Panaji, the small town of Mapusa celebrates market day each Friday. For Goa, this bazaar is a major-league event. It's the women who steal the show. With strands of marigolds in their hair and dressed in ravishing, brightly colored saris, they march about with baskets of fruit and vegetables on their heads to the rhythm of music coming over loudspeakers. The dignity of all Goan women and their innate sense of style is nowhere better demonstrated than on market day in Mapusa. It is difficult to look regal sitting on an orange crate, but they somehow manage to do so. These people also pride themselves on the cleanliness of their towns and villages; and unlike many other parts of India, Goa has almost no begging. Indeed, in ancient Indian writings, Goa is described as the "Grove of Paradise." Anyone born between October and May (June-September is the rainy season) should try for a birthday in paradise, too. ▽

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VIEW

SWEATER season

BY ANDRÉ LEON TALLEY

It may well have started with sailors of the Isle of Jersey. Chanel, in the 'twenties, then transformed sweater style. The attractive ease of sweater dressing, it seems, is ever-evolving; this season, it's a dominant influence in collections throughout Europe and New York.

Mainbocher, the American designer who made the now-legendary "Wallis blue" wedding dress for the Duchess of Windsor, made the sweater fashion in the 'forties. He took the American sweater in cashmere, put it with dresses, embellished it by adding matching silk linings or loading up collars and cuffs with jewels. This season, pared-down versions of twin sets—cardigans over matching tank tops or shells—are as much a part of sweater thinking as embellished nighttime versions are. Bill Blass updates a quiet evening standard with easy cashmere sweaters lined in silk to match silk trousers or lined in white warp-pattern taffeta to go with dinner dresses and pyjamas. At Oscar de la Renta, white cashmere evening sweaters pair up with navy silk crepe skirts. They have the same easy, effortless quality as designer Halston's signature custom-made sweatery collections in the 'seventies. Carolyne Roehm jewels her twin sets with elaborate Lesage embroidery for night. "I like the idea of simple sweaters with a touch of beading," she says. "It's understated, elegant, the way women want to dress."

Other sweater takes? Zoran, most minimalist of designers, shows white cable crewnecks with black lamé silk trousers for late day. Alexander Julian puts his new cotton sweater over slim skirts in bright chartreuse. Sums up Alexander Julian, of the look of sweaters in '86: "The relaxed sophistication of sweater dressing is what American fashion is all about today."

("View" continued on page 282)

Sweaters, then: Schiaparelli's 'forties turtleneck (above) with a romantic skirt, for dinner dressing; 'forties cardigan (bottom left) from Mainbocher; a 1972 (bottom right) cashmere sweater dress from Halston. For '86 (from top): Alexander Julian's button-front cardigan; Calvin Klein's grey twin set. Ralph Lauren updates classic cashmeres in white; Carolyne Roehm puts a navy embroidered twin set with trousers.

HORST, ERIC, PIERRE SCHERMAN, ROBERT KIRK, BERRY BERENSON

GIANNI VERSACE: BODY SUPREMACY

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VIEW

evening SPARKLERS

A re-emerging style for night: super glamorous black-tie and gala dressing. Diana, Princess of Wales, swept into Washington DC last fall with a luggage cargo reportedly weighing in at seven thousand pounds: clothes for herself and Prince Charles. What she stood out in: a portrait-like navy-blue gown designed by Victor Edelstein in London. Her ruched navy suede gloves were purchased from Bruce Oldfield, another favorite English designer of the Princess.

"She's had an enormous influence, without intending to. She simply chooses dresses that she feels suit her," says Edelstein. "The dress is narrowed, yet has great authority. For the moment, I think the big crinoline evening dress is something designers are moving away from."

Svelte, slim, body-conscious entrancemakers are sparkling at night now in New York City, too. For a winter party, Lydia Forbes's husband, Robert, a vice-president of Forbes Inc., selected her nighttime black velvet. "It was the idea of 'Madame X' by Sargent, one of our favorite paintings," she says. "The dress was bought off the racks of a boutique; I changed the satin daffodil to a black bow on the shoulder. It's a less demure look, a whole new venture."

For columnist Suzy's masked ball, Texan Anne Bass arrived in Scassi gold lamé; author of *Shadows and Light* Francesca Stanfill wore a silver dress she once bought in London. "After staring at the empty page all day, I love to dress up at night," says Stanfill. "I particularly like silvered lace—it lights up the face above a dinner table."

("View" continued on page 284)

PIERRE SCHERMAN, GAMMA

Gala glamour (at top): Diana, Princess of Wales, in portrait-style, sleek dark blue velvet. Lydia Forbes (above left) wears slim black velvet, Francesca Stanfill (above right), silver lace. Left: Anne Bass, in Scassi strapless tulle and gold lamé long evening dress. The look is essentially slim, but "some women still want the big ball dress with a fitted waist, to look as if they floated into a big room," says designer Scassi.

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MEN'S reflections

BY FREDERICK EBERSTADT

EDITOR'S NOTE: *Here, the first in a series, a new "Men in Vogue"—men's voices on men's style, style in life or simply the new/old art of appearance. This month, Frederick Eberstadt looks at public faces, manners that represent the man: John DeLorean or a deposed King, a New York Cosmos goalie.*

I have been thinking about style lately, about men's style. To begin with, let's agree that this is not a weighty topic. When the most interesting thing you can think of is what some guy is wearing, you're obviously in trouble, to start off. And yet I remember, in the 'sixties, going to the Relais Plaza in Paris for lunch. Sitting at the table by the entrance was Marcello Mastroianni with a pair of beautiful women. He would have looked unforgivably handsome, except that the hair at his temples was bleached a horrible pinkish orange. As a waiter ushered me to a less conspicuous table, I thought to myself that although Mastroianni's profile might be cleaner-cut than mine, at least my hair, which I still had a full head of in those days, was the color God had made it.

A day or so later, as I gloated over how absurd Mastroianni had looked, someone in the film business told me that he bleached his hair in order to look older. This was still in the days of Italian black-and-white films, and the bleached hair photographed grey, making him look less pretty. Being an unselfconscious sort of gent, he did not worry about how silly this looked in real life and just went about his business. It seems to me now that his behavior was stylish; but perhaps I can be pardoned for not recognizing that at first glance.

What are the elements of style, men's style? Are they the same basic elements of style we have learned in other things, literature or architecture? Simplicity, clarity, function? Yes, I would guess. But there is a big difference in style in dress and style in art besides the fundamental difference in significance. In dress, first and foremost, attitude is important.

In 1951, I spent a couple of months in Estoril, which in those days was a sort of Portuguese drydock for beached monarchs. I got into the habit of going to the terrace of the casino at tea time, largely because I liked to look at a middle-aged couple who came there daily. They would drive up to the terrace in their maroon Rolls-Royce. He would get out first and she would hand him her Pomeranian. As waiters bowed obsequiously, the couple would walk to their table at a stately pace. They were both, invariably, dressed in pale grey—he in a double-breasted suit, she in an unadorned silk dress, at her neck a string of pearls the size of gooseberries. He had a clipped moustache; she had cream-colored skin. The only touch of color on either one was her pale-red hair and, of course, the Pomeranian. The clothes they wore from day to day were so similar that it was not possible to tell when, if ever, they changed dress.

After the woman was seated, the man would hand the little dog back to her. She would pour cups of tea, tea that he never touched; in about a quarter of an hour, he would nod to a nearby hovering waiter who, without further orders, would bring him a whiskey and soda. There they would sit for almost an hour more, hardly ever speaking to one another, quite contentedly gazing out to a sea not visible from the casino. Finally she would hand him the dog again, and they would take their leave.

They were far from noble characters, but they knew everything there was to know about making a public appearance

I was twenty-three at the time, and I had never seen anything so elegant. When I asked the waiter who they could be he was astonished at my ignorance. They were former King Carol of Rumania and his mistress, Magda Lupescu— or, as she was styled, Princess Elena. I have since learned that they were far from noble characters, but they knew everything there was to know about making a public appearance. I was hypnotized. I was enchanted. I was dazzled. I was also a callow youth.

Nowadays, I would throw up. It was all surface and show, a tawdry performance without substance.

I also remember my friend Billy Rayner at the end of a long wet day in the wilderness of northern Ontario: he was sitting in the firelight, pouring quantities of bourbon into a tin cup. Sunburned *(Continued on page 288)*

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Maxfield
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Molly Moses
Pittsburgh, PA

Panache
Millburn, NJ

Perkins Shearer
Denver, CO

Pino's
Seattle, WA

Scarborough Fair
Glencoe, IL

PURE WOOL

(Continued from page 284) and lanky, dressed in damp Levis and an old cableknit sweater with holes at the elbows, he radiated his enjoyment of the North Woods and the pleasures of friendship. His ingenuous goodwill showed in his grin and his glittering blue eyes. It made you feel good to look at him.

It almost never happens that an actor or a clothes designer looks really stylish. They are too self-conscious. A man should look as if he gave as little thought to dressing each morning as he does to brushing his teeth. A fellow who seems to have looked in the mirror and then changed his suit or tie a couple of times only tends to look stilted.

And yet, what can look worse than counterfeit casual, a horrible aberration that has crept relentlessly eastward from California, where taste is an unrecognized phantom. Consider, if you can stand it, that schizophrenic abomination blue jeans styled with a trouser crease. These are almost always worn by aging sports

Obviously, someone had told him that swanks in Palm Beach or Southampton schlep around sockless. They do. But not to the White House

under the delusion that they look like young studs. They look more like old plumbers. Blue jeans are made for sailing in your boat or painting it, not for a candlelight dinner with Miss Blue Eyes. Not if you are over twenty-five. Why would anyone want to wear designer jeans? Jeans are not intended to be designed.

I read with a mild wave of colitis that a well-known television performer recently went to the White House wearing no socks. Obviously, someone had told him that the swank of Palm Beach or Southampton schlep around sockless. They do; but, if he knew anything about those gents, he would know that not one of them would go to a job interview, Thanksgiving dinner, or Uncle Horace's funeral that way—and most certainly not to the White House. Not unless he wanted to be a laughing stock. My attack subsided when I stopped to think of what socks he might have worn: Lurex anklets? Purple socks?

Strangely enough, often the men who commit the sartorial crime of *faux simplicité* are the ones also guilty of executive dazzle. These are the men who habitually gather at "21" or at Ma Maison, for the worship of the great god Secondrate and mutual congratulations. Their suits are cut with conspicuous art to make the flabby figure seem athletic, the shoes are shined like patent leather. Their silk ties are as soft and sensuous as the boardroom carpet. The watchband is gold; the cufflinks ponderous. The effect is supposed to say prosperous and trustworthy; to me, it says "fair warning." Perhaps the most conspicuous devotee of this style is John DeLorean. He may indeed be innocent of all the chicanery and malfeasance of which he is accused, but he seems as if he would rather audition for a part on *Dynasty* than deal with business problems.

Professional style is also interesting. When you have the bad luck to sit in hospital corridors for any length of time, you soon come to recognize some general medical types. The snappiest are the surgeons. Trim, tan, well-barbered, and followed by an entourage, they stride commandingly down the halls. Their hospital gowns, standard issue one supposes, look like Prince Alberts.

At the other end of the spectrum are psychiatrists. Pallid and breathless, they scurry along clutching clipboards. Their hair and their beards could use attention. Bellies droop over baggy corduroys. No doubt their interests are engaged in more important things than outward appearances.

For better or worse, the clothes a person wears are a reflection of that person's self if not his soul. People are always interesting, and to the degree that style is about people it is of the essence. Clothes that are a spontaneous expression of life and of human feelings are exciting ones to me. I love to see the pimps at prize fights, the Marines on parade, old salts standing on New England docks, Buckley schoolboys in their blue blazers. Style is the friend of that man who likes himself and accepts himself for what he is. It often betrays his brother.

Real style goes beyond clothes or, if you like, inside them. In the 'seventies, an absurd court ruling stated that, in the interest of women's rights, female reporters should be allowed in the locker rooms of professional sports teams. I happened to be in the Cosmos locker room one day when two squat women reporters were aggressively questioning Shep Messing, the Cosmos goalie. Arms akimbo, he answered them as casually and as cordially as if he were leaning against his backyard fence. Actually, he was leaning against the wall of the shower room buck naked. At that moment he seemed the epitome of style. ▽

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VIEW the SILVER STANDARD

Last year, it was the gold rush. Designers gilded the season with everything from oversized turtleneck sweaters at Ralph Lauren to gold hiker's "backpacks." "Gold is sensual and warm, just the right accent for winter," says Donna Karan. "When spring came, I simply shifted gears to silver notes." For her spring and summer collection, Karan shows sensual, bold accessories in a matte-finish silver. Artwear designer Robert Lee Morris (who also made Karan's gold accessories for fall) developed modern, simple shapes for earrings, belts, lapel pins, and important necklaces. "I wanted the jewels to be cool, clean," says Karan. "Against navy, which is my substitute for black in the collection, the silver was translucent. Against silvery and stone colors, it became opalescent." Even stockings are in matching tones of silver or grey. "Instead of wearing white stockings against navy, I see silver ones."

At Jackie Rogers, silver sparkles in entrance-maker clothes for evening. "I started last fall with silver lamé trenchcoats to the floor over silver dresses," says Rogers. "I call this silk Lurex 'ice': it's cool, it's refreshing." Jackie Rogers shows silver jewelry for day and night: "It gives a subtle gleam to evening dressing."

For spring, jewelry designers M & J Savitt encrust dramatic Egyptian-like silver cuffs with overscale zirconia stones cut like frankly fake marquise diamonds. Paris's Place Vendôme jeweler Joel Rosenthal of JAR'S puts real diamonds in rings of steel—all, one-of-a-kind. For a new "dressed" sense, Emanuel Ungaro adds wafer-wedge silver sandals to day dressing.
("View" continued on page 298)

New silver standard: Kevin & Robert's double knapsack (top left); from Donna Karan, a pewter tank top with silver skirt and coat (top right). Far left: Jackie Rogers strapless silver, M & J Savitt cuff, Andrea Pfister mules in snake and silver. With navy, (left and right) Karan's silver Robert Lee Morris-designed jewelry.

PIERRE SCHERMAN, MARIO TESTINO, KATHY TODD Makeup by Margaret Avery, hair by Oribe

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VIEW

UPDATE:

Kitty Hawks

The *New York Times* profiled her as "Girl of the Year" in 1972. That was the year she made her mark with a benefit that she chaired with her mother for the Phoenix House drug rehabilitation center. Kitty organized a "Fabulous Forties" evening, slipped into a white slashed-to-there Halston dress and platform shoes, rustled up 'forties stars such as Lena Horne, Alexis Smith, Rita Hayworth, and Bette Davis.

Today, Kitty Hawks has just moved back to Manhattan after more than a decade in Los Angeles. Her new career: creative director of Perry Ellis. Her breezy New York style is built on effortless clothes, always a generously cut man's shirt in silk, giant-scale wool plaid, linen, or fine cotton. "I've mainly lived in blue jeans and big shirts in California," says Hawks. "At first, it wasn't easy to translate that style to New York, which requires legitimate dressing.

"I never looked systematized," says the daughter of late film director Howard Hawks and Nancy, Lady (Slim) Keith. "I like big shirts, narrow lines in skirts, clothes that move away from the body."

A great deal of her own style, Kitty feels, has evolved from her mother's way of dress. "She has always dressed with authority, but worn the simplest clothes. She lets something like a marvelous red cape thrown over a simple cashmere skirt and sweater create impact." Dinner dressing includes a vintage Norell inherited from her mother, lots of beaded dresses—still in mint condition—from the Jazz Age.

"It's a very American thing—women wearing and living in men's shirts. By the time I get through with it, though, I think it's a totally feminine statement. Even for a gala night, I simply switch to a satin shirt with a short slim velvet skirt. I feel very uncomfortable spending a great deal of money for a ball dress. For a really big evening, I might have a huge shirt made in silk, wear it with a full skirt, a big tight belt. What's ideal is a white shirt with a black skirt, a big gold or rhinestone belt." The surprise: an embroidered Indian coat, as her evening "overcoat."

("View" continued on page 304)

Kitty Hawks, above, in Perry Ellis pieces, an easy Gerard Bollei haircut: dressed for work, for life in New York. Right, a Perry Ellis man's cardigan, Yohji Yamamoto trousers and shirt. Below: With her dog Earl, Kitty in shirt, boots, her favorite old jeans. The same ease translates at night with very full skirts, a broad belt, oversized silk shirts.

MARIO TESTINO Makeup by Margaret Avery, hair by Oribe

ABE Schrader

BY JOSEPH GARGIULO

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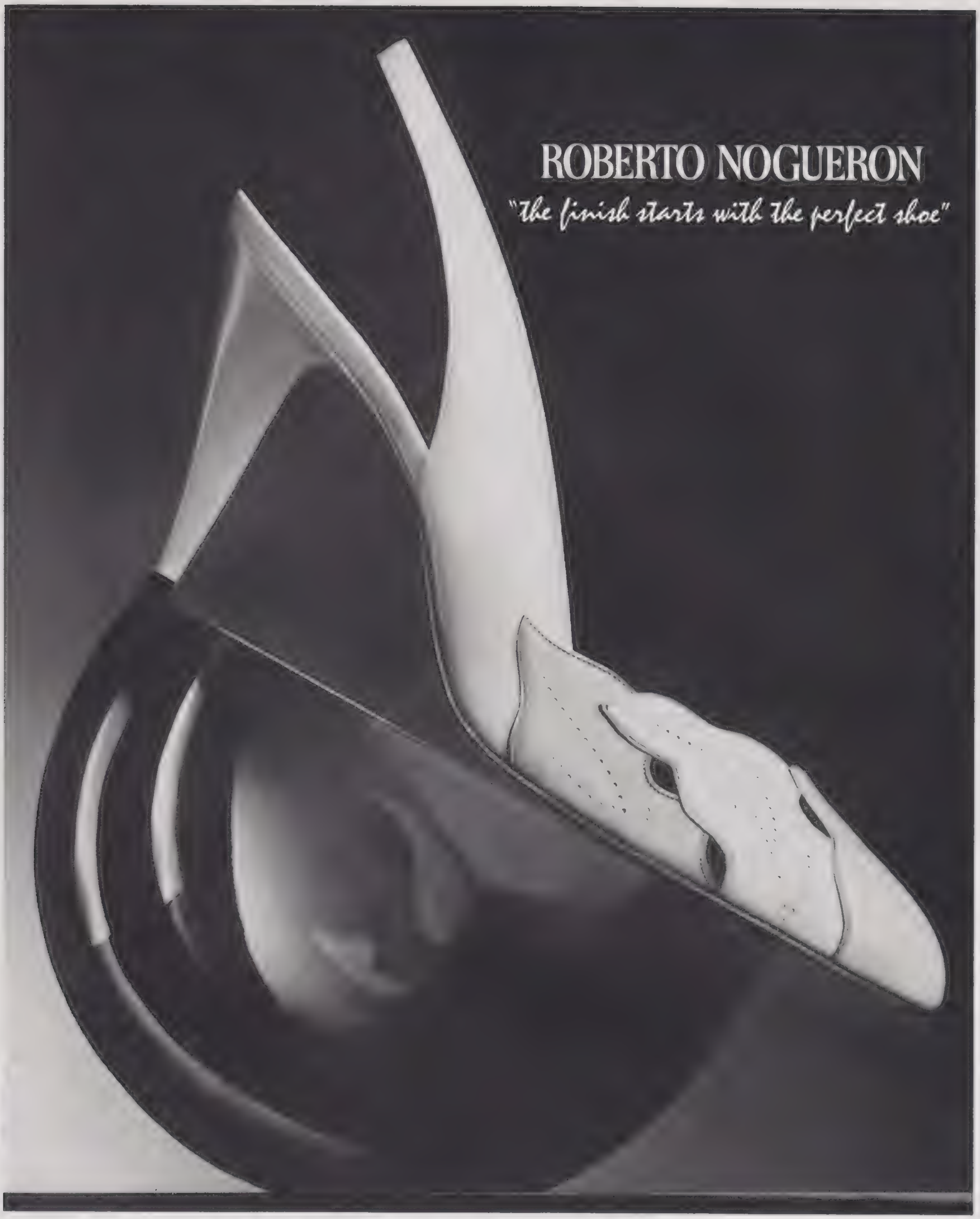

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VIEW people in fashion are talking about what's coming...

What's up? New worlds of lingerie. weekend bags. watches: finds in fashion...telescoping *next* fall: new riches...signs of summer

People are talking about...at-home clothes, underclothes, a whole new world of flirty lingerie: A great deal seems to be changing in these underpinnings of fashion at the moment ...and what's happening easily reflects the diverse lives of women, now. News this season? The turn to lace—and more lace in lingerie—underwire bras, corselettes, padded bustiers. Many pieces provide some very real body-shaping. At New York City's La Lingerie, the most charming fitted bustier with side stays comes in black and silver patterned satin; even Giorgio Armani, in his new lingerie collection, includes the tiniest of demi bras and boxers edged in lace.

At the same time, dress-for-yourself, "off-hours" pieces are attracting new attention—with minimal construction, honest fabrics, the greatest ease (and cleanest lines) anywhere. Hanro's new bodysuit comes slightly shaped, spare, in softest cotton knit; Warner's "weekender" bras have leotard backs, no seams, no unnecessary clasps. Calvin Klein and Ralph Lauren now are making the easiest at-home T-shirts, pyjamas, sleep shirts for bed and beyond. The key is comfort—not "dress-for-yourself" or "dress for another." Women do both, quite obviously, and the clothes are often interchangeable.

What's new? Designers are raiding their button boxes this season, and turning '86 into the summer of buttoned-up gold. Small, round gold buttons aren't simply a signature at Chanel; they're embellishing short Fendi dresses, Adrienne Vittadini navy weekend knits, Calvin Klein jersey turtlenecks and jackets. Gold buttons parade down the front of a navy or a white maillot from Gottex, add sharpness to a white Gibson Palermo halter dress. Young women, this season, seem to have it right: They're buying gold buttons to decorate their denim Levi's jackets....Pink—not the candybox variety but softened down to the palest blush—is what's giving that extra turn—extra attractiveness—to everything this spring from soft evening pyjamas at Geoffrey Beene to the neatest knit tank swimsuit from Giorgio Armani. Many jeans makers, for this summer season, are focusing on primarily two shades: basic blues and—for a summer change—pink denims.

What's coming? Quite soon, another season: designers, now in almost-spring, are deeply involved in starting their collections for fall/winter '86–'87. And, if fabric conversations hold true, there are real changes coming for fall/winter. What to watch for? A season of riches: new (often unexpected) fabrics—new jacquards, tweeds, heavy crepes, silk faille, ottoman, moiré. What these fabrics share is a richness in texture; and by night that thinking translates into opulent lace, patterned velvets, printed lamés. Even loosely woven tweeds may come Lurex-threaded ...and those soft tweeds, rather than menswear worsteds, easily become staples of dressing by day. Colors to watch for: new pales, bases of grey, "hunting" colors with extra depth.

"Dress-for-yourself. dress-for-a-man: women do both

...those clothes may be interchangeable"

People are talking about...Gianni Versace in Chicago—where he's now showing (February 20th) his summer collections for men and women at the Field Museum. Versace's showing in a museum has become something of a tradition: last October he made news by presenting his collection at London's Victoria & Albert—his first major fashion show in that city.

New finds: Man-sized, with a mesh strap, made of the polished matte steel of the best space-age "equipment," Tiffany & Co.'s newest watch works for sports or with a most-pulled-together suit; is sleek, chic, surprisingly classic, clearly made for a woman. ...Designer Donna Karan believes in simplified systems for a woman's dressing—be that an entire look based on a bodysuit...or working out the most pared-down travel wardrobe. What she's just worked out—and it's a winner: the perfect weekend bag, in black leather, with a soft rectangular shape. The bag opens from the top, folds flaps to close, allows for easy access and flat clothes packing. In much the same vein, Maud Frizon's new weekender has equally minimal hardware, just enough structure, a soft shape...and comes in the most enticing red quilted leather....Headbands have starred in past seasons in black velvet at Chanel; hairstylist Christiaan's were broad stretch jersey. Now, New York accessories maker/actress Carol Levy has taken the notion to new widths, newly textured leathers, modern metallics, at night charming bands of jewels and gold braid: The grown-up headband.

Put Your Money Where Your Mouth Is, Part II: First it was Coca-Cola sports clothes; now this year promises a new collection of Hershey's clothes for kids. All pieces, of course, will be emblazoned by Hershey's Kisses or bars....In a wholly different direction, New York's Fashion Institute of Technology offers up *'The East Village'*: an exhibition opening this month (and running until May) of the funky fashion, the art, and offbeat street chic taking off now in Lower Manhattan. Where kids, clubs, artists, and assorted urbans meet, the almost inevitable results are some energetic new styles. The Big Avenue A themes of the moment: denim dressing, 'sixties rebellions, Indian influences, painted fabrics, "body" to the nth degree. Whoever said there was no diversity in fashion? —KATHLEEN MADDEN

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TEXTURE

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Nora Scarlett

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HOW TO LOOK AT FASHION THIS SEASON: WHAT CHANGES, WHAT COUNTS, WHAT REALLY MAKES A DIFFERENCE

First, it pays to look at the whole picture; to consider the way key elements of change add up this spring. And that picture starts at the top . . . it starts with the look of hair that's longer, softer but neater, often with bangs . . . and it takes in the new look of a shoulder line—less squared off, less excessive, gentler in every way—the shoulder line of a new jacket, usually in a pale neutral or white . . . a jacket that goes over a different kind of top—spare, collarless, sleeveless, maintaining that gentleness . . . and the look of a waist sharpened, defined by a three-inch-wide belt . . . with narrowness from the waist down—but a narrowness that's not tight, not constricting . . . and finally you're looking at legs—*really* looking at legs—in new sheerer, whitened stockings and new racier slingback pumps.

What this picture tells you fast—all about a season that's gentler, prettier, more feminine in ways that are expected and, where it's most inventive, in more subtle, unexpected ways.

Something else that comes across fast: a finished quality. And with good reason. What counts most—where the season (and this issue) really begins—with day dressing. The very welcome change—after fall/winter when the major share of designers' attentions were devoted to evening—the new concentration on day. What you find—what you need—clothes with the kind of finish, the presence that live up to modern demands of work, travel, nonstop activity . . . appealingly.

Key to that appeal: changes in coloring, in texture. It's a season of pale, soft neutrals—honey and cream beiges—on their own, or worked into glen plaids and houndstooth checks for day; a season of navy (as opposed to black); and, the biggest change, a season of white, day and night. And the difference of a white jacket—in lightweight wool to go over a taupe jersey two-piece dress . . . in white silk to go over thin toast gabardine wool trousers . . . in white suede to go over everything—is as unmistakable as it is desirable. What the above textures also indicate: that the variety of temperatures and situations inherent in "spring" have been taken into account by designers. There are more seasonless, more adaptable fabrics—silks, thin wools, cotton in jerseys (new standards everywhere), other knits, wovens—fabrics that can move easily across climates, across the country.

The constant in day dressing, no matter where you are, the jacket: It's still the star player. What has changed, though—both its look and its character. Not only is that shoulder line softer, gentler, but the jacket is usually longer and narrower, sometimes slightly shaped through the waist and hip; usually without a collar, without lapels, without any traces of masculine influence. But the real difference in a jacket—the way it fits, the way it feels—smaller, softer, closer to the body in every case. And even if you find a more traditional-looking collared and lapeled jacket that difference in feeling applies. What's true of jackets symbolizes an essential difference this season: the real appeal of dressing is in the more feminine, more engaging way clothes feel on the body—it's a constant.

Another constant—another key to day dressing now—the sweater set. A sweater set that can substitute for a jacket, with a longer, softer cardigan over a matching sleeveless top—in cashmere, in silk knit, in cotton knit. A sweater set that's been designed to meet all the "requirements" for day, and designed—by nature—with a relaxed, seasonless quality. When you see the right one with a good-looking pair of trousers (most likely) or a new high-waisted, narrow skirt—it presents a real look, not hit-or-miss separates dressing.

More of a difference—and one of the season's high points—the way that sweater set idea is re-interpreted for evening and the way it provides a new level of dressing for "easier" nighttime situations. Again, the difference is the sense of design, the finish: at night, you might see a white cashmere tank top and cardigan edged in tiny, sparkling rhinestones and worn with a black silk sarong skirt . . . or a cashmere sleeveless pullover; its matching cardigan appliquéd with lace and lined in silk checks, with silk checked trousers. There has always been something very appealing (something very American!) about the concept of separates dressing at night . . . and this season, it's more than a concept: it's a very attractive, very accessible reality.

A strong symbol of change—of the season—the top that goes under a jacket, a cardigan, or on its own. A top, that in its smallness, its spareness, its lack of extraneous detail, expresses what's most appealing about the season. The most charming options: a simple, collarless T-shirt often in white silk; a barer, cut-in-on-the-shoulder tank top; a terrific new sleeveless turtleneck (the most engaging version, with small gold buttons down one side). In every case, it's a top that could well be your springboard to the season: it's enough of a difference to change the character of clothes you own . . . and it moves you into a gentler way of dressing.

If you're looking for a "traditional" spring coat, you're going to be disappointed—there are few, if any, classics around. As a replacement: some version of a raincoat; usually some version of a trench coat. What's different here—there's a certain swagger and oversized ease to the best raincoats whether they're full- or 7/8-length . . . whether in a deep navy or good, gutsy beige. This is the only place you'll find that extra "ease" a welcome addition. Also welcome: raincoats as elements of a total look—with matching or toned-in trousers, or a skirt, a raincoat can be an effective way to achieve daytime finish.

There are no radical changes where big evenings are concerned; not that you really expect any. Instead, there's a gentle evolution; a refining of what's already very beguiling. Yet there is a distinctive character to evening dressing this season . . . a character that stems, in large part, from a change in coloring. A change to a palette of irresistible tints of color—pinks to raspberry, aqua, celadon, lemon, in addition to white and off-white. Not that you won't see bright color at night—it exists, but it's often a trap, used, in the wrong hands, as an excuse for design. The point to remember: the best pale colors share a sophistication, a modernity, heightened by soft-but-narrow shapes.

Where to look for change of a more provocative nature—in what can be termed the "outer edges" of fashion; the not-so-serious categories of dressing. Perfect example: the changes in free-time or leisure dressing, an area, a time that call for something different. The biggest difference (again!)—changes in coloring that lend a new charm to the most easygoing of shapes . . . a wonderful, easy silk jumpsuit in palest peach . . . . a silk knit T-shirt and pull-on cropped pants in pink . . . a long sweater-of-a-dress in pale blue. It's dressing that pleases the wearer as much as the audience—even (especially) if it's an audience of one. And dressing that allows for more freedom, more experimentation.

In the end, the way to look at fashion this, any month—with a selective eye. It's something we've said before; it bears repeating now. You want to be very sure you're getting the best, which isn't only a question of distinguishing between good and not-so-good quality, but distinguishing between what's going to work for you and what isn't. If you're in doubt, if you feel you can take it or leave it . . . leave it. Good fashion is, admittedly, expensive; but nothing is as expensive as a fashion mistake.

Selectivity is a guide to getting the best fashion at any price. And this season, the best fashion, the best looks are available at all price levels—a difference that makes all the difference. The key looks are key looks straight across the board. How to recognize those looks, how to recognize the clothes that are going to work for you—by using this issue as a guide; what's here, starting next page, the best of the best . . . ▽

Starting strong: a wonderful new suit for day from Calvin Klein, *right*—in doeskin-colored wool flannel, a longer, narrow-fitting jacket, matching trousers. And everyone's favorite top—his sleeveless linen knit turtleneck, small gold buttons down one side. Jacket, about $400; pants, about $220; top, about $110. Bergdorf Goodman; Montaldo's; Swansons on the Plaza. Hair, this page, Madeleine Cofano for Bruno Dessange. Makeup, these fourteen pages, Andrea Paoletti for Puccio & Franco. Details, last pages.

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This is where it starts—the day dressing you've been reading about. . . and looking forward to—the clothes most of us need more of, and need first.

The good news this season: not only their availability, but their character. Underscoring everything, a sense of real dressing, a sense of finish that always defines the best day clothes. And—the key—the sense that these clothes do, indeed, work.

What works best—and what's going to give you the most mileage for day wherever you are—a look that starts with a jacket. A new jacket: longer, narrow-fitting, often collarless. Or a jacket that's cropped at the waist. A jacket that's always smaller on the body, softer, un-classic in its look, and, most importantly, in the way it feels. That change in feeling is a reliable guide to what's new, what's best.

More of a difference: the season's new jacket equivalents—a new sweater set or a top designed with similiar presence. But it's the sweater-set idea—the idea of a cardigan over a sleeveless tank top or sleeveless turtleneck—that has really taken hold everywhere. . . and it automatically sets up a more easygoing, more relaxed mood of dressing for day (and for easy-evening, as you'll see later in the issue).

Under a jacket: a silky T-shirt top, a tank top—something collarless, spare. The same is true under a cardigan—you'll find a matching sleeveless top or tank, or a sleeveless turtleneck.

Whatever the jacket, nine times out of ten, the look for day this spring is a look with pants. Trim, neat-looking trousers. Never too floppy. Never over-tight—there is a happy medium. The alternative: a narrow, sometimes high-waisted, skirt. . . a skirt that lets legs (and the new sheerer, whiter stockings; dashing high-heeled pumps) be shown to wonderful advantage.

Equally important to day dressing this season: the way a look "comes together." With pieces that always belong together, toned-in if not matching. With accessories that add to the finish, the delight—a new three-inch-wide belt. . . the above-mentioned stockings and shoes. . . an interesting "arrangement" at the wrist—a play of bracelets mixed with a good-looking watch for the day.

And all of this dressing takes on an ever greater appeal when you consider the season's new textures and new color palette. That jacket for day can be in ivory jersey, doeskin-colored flannel, thin iridescent toast silk taffeta. You'll find the new sweater sets in navy cashmere knit, in navy-and-white cotton knit stripes. The turtleneck under a jacket can be linen knit with small gold decorative buttons down one side (*the* key decorative touch).

All of the important looks for day are on these fourteen pages: clothes that represent the best of the news; the season's key differences. Something else they represent: looks you can rely on totally, count on, day in/day out. And when you find the particular look that works for you, appeals to you, don't be afraid to stay with it, to repeat it—if it is right, there is no reason to feel you need to have more. Less can easily be more—if it works—and the clothes on these pages work. . . beautifully.

On the move, new suit dressing—softer, more appealing. Here, three perfect examples from KL by Karl Lagerfeld; perfect examples of differences that add up to a new daytime finish. . . . *Left*: In a tiny, tiny wool houndstooth check, his longer, smaller-fitting jacket and a terrific new-shape skirt—high-waisted, belted, narrow—with a white silk crepe top . . . each, a key element of change. Jacket, about $490; skirt, about $240; top, about $230. Late February at Altman's; Kaufmann's; Saks Jandel; Montaldo's; Karl Lagerfeld, Denver; I. Magnin. . . . Charming variations on a safari theme, *opposite*: easier jackets, with big, soft, push-up sleeves; the waists, belted; the skirts, leggy; the fabrics—a dream! The safari suit, *opposite, left*, in khaki iridescent cotton poplin, with his insignia buttons on the jacket collar and pockets, closing the skirt; and a safari shirt in white cotton piqué. Suit, about $650; shirt, about $230. Elizabeth Arden Salons; Saks Jandel; Montaldo's; The Twenty-Four Collection, Palm Beach and Miami; I. Magnin. . . . And, *opposite, right*, in a beautiful toast-colored shimmered silk taffeta, a longer, slightly-fitted jacket, held by his wide insignia belt; matching pegged skirt. Jacket, about $655; skirt, about $395. Bloomingdale's; Rich's; Karl Lagerfeld, Denver; I. Magnin. Hair, here and the next ten pages, Garren for Garren, NYC. Details, more stores, last pages.

THE BEST **of the best!**

What attracts you
to the season's new suits . . .
differences in
coloring and texture . . .
and the new softness
of a jacket!

King

THE BEST
of the best!

When is a sweater not a sweater?
Easy . . . when it's a new jacket

It isn't always a "standard" jacket: this spring, the polished style of day dressing can come from a top, a sweater set, if it's the right one. Case in point, the easygoing charm and finish of the look, *left*, from Oscar de la Renta: his small, "wrap" wool jersey top and wool gabardine trousers, in inviting shades of creamy-beige. Key to the effect: the way it's pulled together with the sharpness of a strong belt and good-looking slingback pumps, all in similar neutral tones. Turnout, about $950. Late February at Altman's; Saks Jandel; Montaldo's; Jacobson's, Ohio and Michigan; Loretta Blum, Dallas. . . . The softest suit now—a suit that starts with a sweater set—the season's star performer, day to night. A particularly appealing version from Carolyne Roehm, *right*: her navy-and-white-striped cotton knit tank top and gold-buttoned cardigan; houndstooth-checked trousers in ivory/navy cotton—very dashing, spirited dressing that goes with ease, day after day after day. Tank top, about $100; cardigan, about $180; pants (to order), about $375. March at Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Jacobson's, Michigan; Ohio. Details, last pages this issue.

King

THE BEST
of the best!

A more easygoing
approach to day dressing,
that often turns
on a sweater . . .

Day dressing that's a little more easygoing, a little gentler—but strong in delivering "finish." The total look, *opposite page*: Ralph Lauren's perfect little navy cashmere vest over a white silk crepe de Chine shirt tucked into crisp checked trousers—in silk crepe de Chine for an unexpected and welcome change in textures. Together, a look that's "dressed" enough for many daytime situations, many cities. Trousers, about $280; vest, about $180; shirt, about $140. Late Feb. at Bergdorf Goodman; Polo/Ralph Lauren, Atlanta; Polo/Ralph Lauren, Houston; Neiman-Marcus; I. Magnin. . . . *This page:* From Calvin Klein, dressing that can go more places with a fast change of accessories; dressing as effortless as white wool flannel trousers and a sweater set—the softer alternative to a jacket: a navy cashmere cardigan over a matching sleeveless turtleneck—one of the tops that turns up most under cover this season. Trousers, about $210; cardigan, about $410; turtleneck, about $230. Saks Fifth Avenue, NYC. Details, see last pages.

King

THE BEST
of the best!

Everywhere,
new definitions
of a suit . . . and
day dressing that goes
beyond "classic"

What to look for now: a suit that isn't over-tailored, overdone in any way. A suit like the ivory wool jersey, from Calvin Klein, *right,* with its longer, narrower gold-buttoned jacket; matching trousers . . . and a wonderful city-to-city, day-to-night potential. Jacket, about $390; pants, about $190. Bloomingdale's; Kaufmann's; Saks Jandel; Lazarus, Columbus OH; Balliet's; Marshall Field's . . . . The appealing differences in a suit at Bill Blass, *opposite.* Here, a suggestion of the changes-to-watch; changes that start with a new jacket—cropped, collarless, small. A jacket that goes over a small, belted waist . . . over a small white silk crepe T-shirt and the leggiest of skirts in silk crepe black-and-white houndstooth checks. Suit, about $3390. Late March at Martha. To order at Kaufmann's; Rich's; Marshall Field's; Balliet's; Liberty House of Hawaii. Details, more stores, last pages.

King

THE NEW YORK COLLECTIONS

Directional looks—head to toe...It starts, *opposite page*, with one of the season's key changes—the look of hair: longer—to the shoulders; layered for volume; cut with bangs for on- or off-the-face versatility. And the makeup that goes with it: soft, natural, minimal, here, in warm peach tones. From Germaine Monteil: Melon cheeks, Apricôt lips, and eyes—the focal point of spring makeup—shaded with Melon shadow lined with Kohl Plum. Bracelet, Isabel Canovas. Gloves, Carlos Falchi...

This page: The dressing that everybody wants, the dressing that Donna Karan does best, here in navy—this season's new replacement for black. The elements: her signature wool jersey turtleneck body suit, with the charm—the finish—of a matching draped bolero jacket, and attractive navy trousers in a lightweight, seasonless wool gauze, held with a wide belt at the waist. Donna Karan New York. Body suit, about $170; jacket, about $220; trousers, about $280. Turnout late April at Saks Fifth Avenue: Caché, Atlanta and South Florida; Tootsies, Houston; Frost Bros.; Liberty House of Hawaii (jacket to order); Holt Renfrew of Canada. Details, more stores, last pages.

THE BEST **of the best!**

Key to the look of day—hair with more possibilities; hair that's a cut above the rest...

King

A new charm to dressing in soft jersey, in pale colors. Perfect examples, *this page:* Oscar de la Renta's knockout taupe wool jersey top—easy as a T-shirt—tucked into a matching front-gathered skirt, with a wide belt . . . the look of a dress, the ease of separates. More finish: the ivory wool jacket. Turnout, about $1400. Late Feb. at Bloomingdale's; Kaufmann's; Montaldo's; Jacobson's, Michigan and Ohio; Sakowitz; Balliet's. . . . *Opposite:* The makeup that goes as well with the season's pale, neutral colors as it does with navy—makeup that's soft, warm, here with the added glow of gold. From Revlon: Original Sunglow Pure Radiance cheeks, Apricot Fantasy lips, Black Diamond eyes with Tiger Lily on the browbone. Bag, Ralph Lauren Handbags. Sweaters, Calvin Klein. Bracelets, M&J Savitt. Details, stores, last pages.

King

THE BEST
of the best!

More attractive
differences for day . . .
in clothes, in makeup

THE NEW YORK COLLECTIONS

MODERN ATTITUDE...

THE ESSENCE OF GEOFFREY BEENE

ON THESE SIX PAGES, OUTSTANDING LOOKS FROM AN OUTSTANDING COLLECTION. . . A COLLECTION THAT DEFINES FASHION IN UNIQUE, MODERN TERMS. WHAT THAT MEANS. . . FOR DAY: A SENSE OF APPROPRIATENESS UNDERSCORED BY A PERFECT MINIMALISM. AND AT NIGHT, LUXURY WITHIN A CONTEXT OF TOTAL SIMPLICITY. BUT THE REAL MODERNITY—INNOVATIVE THINKING FOR WOMEN WHO DEMAND—MORE FROM FASHION.

Sheila Metzner

It starts with a particular concept of day—low-key, highly-effective dressing, symbolized, opposite, by one of his standout navy wool knit suits. This, with a smaller, shorter jacket, one-button closing; a narrow matching skirt; streamlined white cotton piqué top underneath. Suit, about $1790. Fabric, Dondi. April at Altman's; Claire Dratch, Bethesda MD; Montaldo's; Rich's; Jacobson's, Michigan and Ohio. The key piece in this collection—his signature wrap jacket, above—soft, spare, unconstructed. Here as new late-day/dinner dressing, in beige silk shantung over a bicolor silk shantung dress—the top, beige; the skirt, dark navy. Fabric, Bianchini. About $2550. April at Bergdorf Goodman; Nan Duskin; Hytken's, Louisville KY; Lou Lattimore, Dallas; Frost Bros. These six pages: hair, Gabriele Vigorelli-Moreau Inc.; makeup, Kevyn Aucoin. Details, see next to last pages.

...ATTITUDE...

...e evenings their special character: the luxury ...e, and color. . . and the absolute simplicity of ...y of line. Perfect expression, *right*: an almost ...y of stripes in navy and white silk crepe—his ...e waist dropped in front for elongation of line; ...red. . . the overall effect—out-and-out sensa- ... by Toroni. About $1825. April at Lord & Tay- ... Lou Lattimore, Dallas; Capriccio, Scottsdale ... CA. To order at Liberty House of Hawaii. ...where "small" becomes a relative term. . . the ...g dresses, *far right*, with its bare maillot top of ...y; its brilliant chrome yellow silk crepe skirt; ...ing the two. And the jacket!—a vision of color ...sey, Jasco. Jacket of silk faille by Bucol. Turnout, ...pril at Saks Fifth Avenue, NYC; Saks Jandel; ..., Newport Beach CA. To order at I. Magnin. ... Color of a different character in makeup— ...'s Orchid Vibrations. Details, last pages.

MODERN ATTITUDE...

Continuing . . . the consistency of thought that sets a Beene collection apart. At right, thinking that turns on the concept of a modern minimalism "balanced" by richness of fabric, innovative shaping. . . Unmistakable, left: a new gender sense of shape, a new proportion that redefines the look of a one-piece dress. Here, a very small, cap-sleeved top in black silk crepe with a low, "wrapped" waist; the long, softly-gathered skirt in a black-on-ivory print. About $2240. April at Saks Fifth Avenue; Frost Bros.; Auer's, Denver CO; Frederick & Nelson. A glorious definition of line, *right*: Beene's long, deeply-V'd dress in black silk crepe accented—in all the right places—by dazzling black sequins! About $5660. April at Martha, NYC; John Wanamaker; Sara Fredericks, Boston and Palm Beach; Neiman-Marcus. Background, these six pages: the NYC office of Steven A. Greenberg, with his comprehensive '20s Art Deco collection. Details, last pages.

Sheila Metzner

Denis Piel

One of the season's strongest, most exciting concepts: the idea of a sweater—or sweater set—and skirt or pants at night. It's a concept that takes its inspiration from the sense of ease and casualness established by the best day clothes. And it's totally different from the kind of sweater-dressing for evening you've known in the past. Each piece is uniquely designed—understated...and very attractive. On these eight pages, a whole new level of nighttime dressing, and the way it's interpreted by some of the best American designers.

This new nighttime sweater-dressing becomes most seasonless, most body-conscious when it's Donna Karan's. Then the sweater-top may be a signature body suit, *opposite*, in navy wool crepe jersey; the skirt a signature sarong of navy crepe satin. Donna Karan New York. Body suit, about $180; sarong, about $240. Late April at Saks Fifth Avenue, NYC; Nan Duskin; John Baldwin, St. Petersburg FL; Lou Lattimore, Dallas; Frost Bros.; Eleanor Keeshan, Los Angeles CA. Hair, Oribe, NYC; makeup, Cindy Joseph...Or it may be a similar idea by Jackie Rogers, *above*, with a silk/wool jersey T-shirt, a matching ankle-length navy sarong skirt. About $660. Late March at Bloomingdale's; Cardiere et Cie, Southampton NY; I. Magnin. Hair, Sam McKnight; makeup, Linda Cantello. Photographed at International Design Center, NYC. Details, more stores, last pages.

THE GOOD WORD AT NIGHT: SWEATER-DRESSING!

SWEATER-DRESSING!

For the times you want something unobvious at night, something classic and low-key—yet "dressed" enough—you want just the right sweater and a classic pair of pants. When less is *really* more: Ralph Lauren's charming slip-on cashmere sweater, pared down to a barely-there minimum, *opposite*. Worn with his wool gabardine trousers, it's the kind of look that goes anywhere at night. Top, about $218; trousers, about $198. Lord & Taylor; Polo/Ralph Lauren, Stamford CT; Polo/Ralph Lauren, Chicago; Polo/Ralph Lauren, Kansas City MO.

Or you might want something quintessentially Chanel, *above*—perhaps a very attractive black cotton knit pullover with one of the season's most understated ornaments—gold buttons—down the back (it's just enough to change the look of a sweater—instantly). And you might want to wear it—for ease—with ivory wool gabardine cuffed trousers. Sweater, about $410; pants, about $500. March at Barneys New York; Chanel Boutique, Beverly Hills. These two pages: hair, Sam McKnight; makeup, Linda Cantello. Details, last pages.

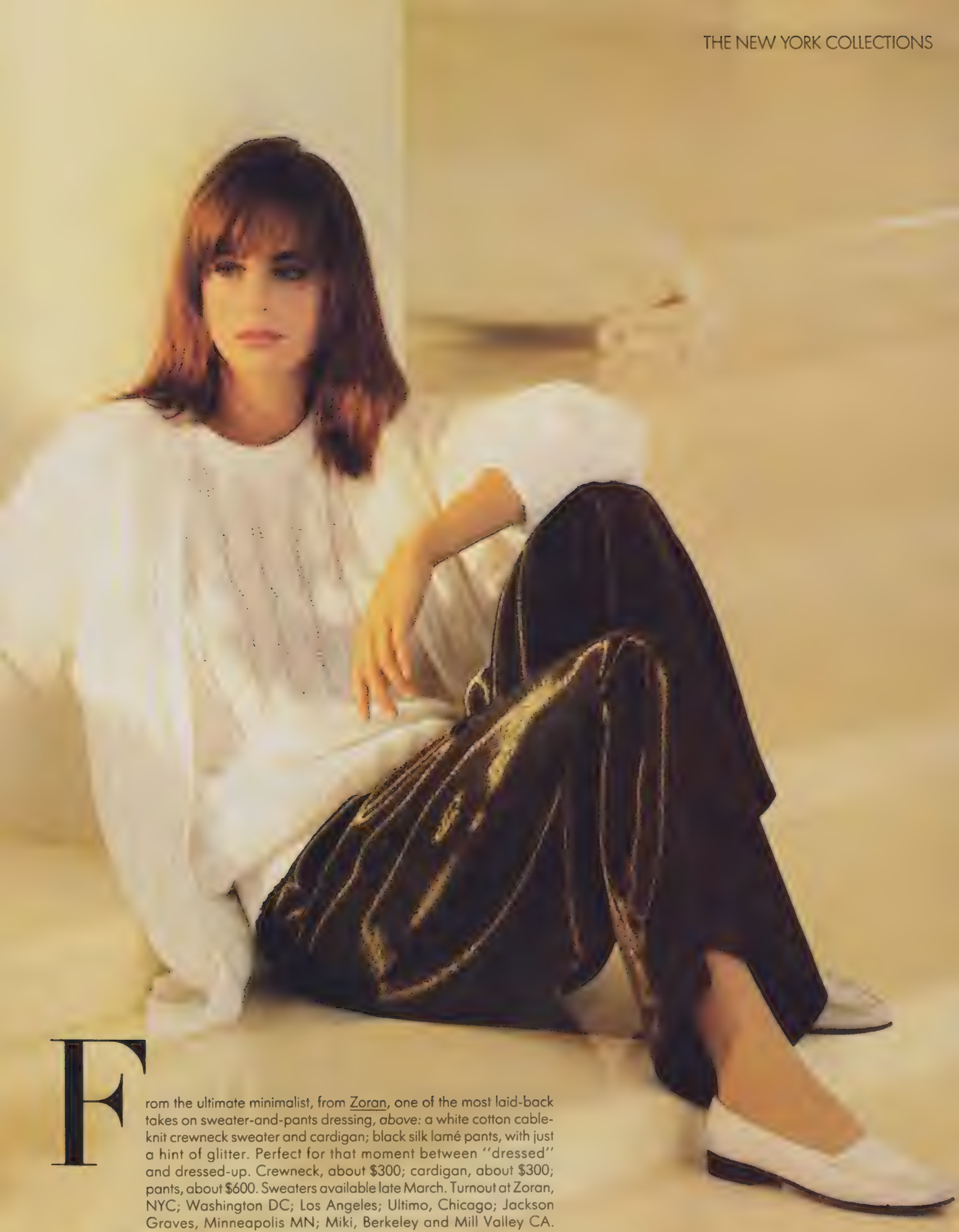
Denis Piel

THE NEW YORK COLLECTIONS

Denis Piel

SWEATER-DRESSING!

Of all the sweater-dressing this season, the look that stands out: the sweater set—with a whole new modern design and feel. And you know the best sweater sets when you see them: they're sensational, simple and uncomplicated, almost classics that you can reach for again and again. A perfect example: Oscar de la Renta's ivory cashmere sweater set, *below*—edged with silver bugle beads, and rhinestone buttons, to wear with a narrow navy silk crepe sarong. It's quite simply—in a very low-key way—a knockout! Turnout, about $2300. Saks Fifth Avenue; Cyreld, Brookline MA; Suky Rosan, Ardmore PA; Marshall Field's; Jacobson's, Florida; Ohio; Michigan; Topp's, Omaha NE. Photographed at the Fifth Avenue Grill, NYC. Hair, Oribe, NYC; makeup, Cindy Joseph. Details, last pages.



From the ultimate minimalist, from Zoran, one of the most laid-back takes on sweater-and-pants dressing, *above:* a white cotton cable-knit crewneck sweater and cardigan; black silk lamé pants, with just a hint of glitter. Perfect for that moment between "dressed" and dressed-up. Crewneck, about $300; cardigan, about $300; pants, about $600. Sweaters available late March. Turnout at Zoran, NYC; Washington DC; Los Angeles; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Miki, Berkeley and Mill Valley CA.

SWEATER-DRESSING!

Denis Piel

One designer who carries the sweater-set idea throughout his collection: Bill Blass. Here, one of his prettiest takes for evening, *above:* his cashmere sleeveless pullover; a cardigan lined in silk crepe houndstooth checks, with lace appliques on the sleeves; matching houndstooth trousers. About $3360. Late April at Saks Fifth Avenue; Nan Duskin; Montaldo's; Rich's; Jacobson's, FL and MI; Gidding-Jenny, Cincinnati OH and Indianapolis IN. Photographed at Batons, NYC. These two pages: hair, Sam McKnight; makeup, Linda Cantello. Details, more stores, last pages.

The Azzedine Mystique

Azzedine Alaïa—*inset, right*—one of the most influential designers today. His unique sense of the body and body-dressing started an ongoing revolution ...Symbolized here by two new distinctly Azzedine ways of dressing—one, in his shiny acetate jersey; the other, in his signature black leather—both totally modern, extraordinarily appealing.... The ultimate—unexpected!—expression of bareness, *left*—his modern evening dress "shaped" by long black acetate jersey bands that lace up the side...quite simply—sensational! To order at Azzedine Alaïa, Paris.... More of what Azzedine has come to be known for—his dramatic sculptural leathers. One of his newest takes, *opposite*: an asymmetrically zippered dress with big rounded shoulders, narrowness—real narrowness!—through the body and skirt; it fits and feels like one of his jackets. Leather dress, about $2115. Barneys New York; Caron Cherry, Coconut Grove FL; Neiman-Marcus; Alaïa Chez Gallay, Beverly Hills.... Another Azzedine signature, *lower right*, his ever-present Yorkshire terriers—Patapouf, *left*, and Wabo, *right*...*Beauty Note:* Makeup that's subtle, understated, with pale, almost nude lips: Sorbet de Lancôme Fondant à Lèvres lip gloss in Ruban Rouge. These two pages photographed in Azzedine's Paris apartment. Sculpture, *above*, in Daum crystal by artist César. Hair, Shaun Hunt for Bruno Dessange; makeup, Laura Mercier.

Arthur Elgort

EVENINGS...IN A NEW LIGHT

For evening: change of a most appealing nature—a move to a new palette of exquisitely pretty paled tints... coloring at its best with a sophistication of design, a continuing narrowness of line. It's an overall gentleness of color and shape...and it's the seductive power behind the outstanding examples on these eight pages. It starts, opposite page, left, with ***Carolina Herrera****'s longer, narrower jacket in grey and white sequined silk over fluid grey silk charmeuse pants. About $3960. April at Saks Fifth Avenue; Sara Fredericks, Boston; Montaldo's; Martha, Palm Beach and Bal Harbour; Jane Simon at Gus Mayer, Birmingham AL; Frost Bros. The pale color, right, from* ***Bill Blass****....*

This page, standing: two versions, from ***Mary McFadden*** *Couture, of her hallmark column of pleats in the delectable Indian palette that inspired her collection. Left: Her raspberry dress bared, and bowed, in back, about $2065. Late April at Saks Fifth Avenue, NYC; Sara Fredericks, Boston; John Wanamaker; Balliet's. To order at Nan Duskin; Montaldo's....And, right, a long, bare fall of celadon held with a braided belt. Dress, about $1980. Late April at Barneys New York. Seated:* ***Geoffrey Beene****'s tricolor silk—another view, farther on. These eight pages: Hair, Edward Tricomi for Pipino-Buccheri Salon, NYC; makeup, Tomoko. Details, see next to last pages.*

THE NEW YORK COLLECTION

EVENINGS... IN A NEW LIGHT

More irresistible, paler color—color on color—that symbolizes the season's best...that seduces the eye. Seated left: Intriguing trompe l'oeil from ***Bill Blass****—a long pure line of yellow silk crêpe with a little fuchsia faux bolero: surprising color; surprising one-piece dressing with the effect of a charming evening jacket. About $2190. April at Saks Fifth Avenue; Nan Duskin; Montaldo's; Rich's; Jacobson's, Florida; I. Magnin, Beverly Hills....Standing:* ***Mary McFadden****'s virtuoso handling of color, of line—her strapless dress that combines a fuchsia bodice, tangerine skirt, and torso wrapped with a celadon sash, all in her signature pleating that defines the body softly, sensuously. Mary McFadden Couture. About $1980. Late April at Barneys New York. Details, more stores, last pages.*

Deborah Turbeville

EVENINGS...IN A NEW LIGHT

Essence of the new evening dressing: ravishing colors, subtle body-conscious shapes—what could be more captivating? From ***Bill Blass****, this page, seated; an arresting color play of blue silk crepe brought in on the body with a crisscrossing of orange and yellow pleats. About $2200. Late April at Martha; Nan Duskin; Sara Fredericks, Boston; Montaldo's; Rich's. To order at Liberty House of Hawaii...Standing: Another look at* ***Geoffrey Beene****'s tricolor—marigold, cerise, aqua!—silk crepe, scarf-wrapped dress. About $1995. March at Elizabeth Arden Salons; Nan Duskin; Saks Jandel; Rich's; Jacobson's OH and MI; Frost Bros. Opposite page: From a collection of exceptional evening looks—* ***Mary McFadden*** *Couture—two of the most exceptional; foreground, an elongated celadon pleated top, with black pleated skirt and low-wrapped sash of aqua. About $1980. Late April at Barneys New York...And, background, her bicolor dress in a length that's just shy of the ankle—that goes more places—of ivory and black pleats; and where the colors meet, a strip of gold beading that ends in a huge waist-wrapping bow...pure charm! About $2180. Late April at Bloomingdale's; I. Magnin. To order at Neiman-Marcus. Details, more stores, last pages.*

EVENINGS... IN A NEW LIGHT

The gentle new charm of evening extends to jackets: smaller on the body, easygoing as sweaters, sometimes, out-and-out dazzling. Here, two extraordinary jackets from ***Mary McFadden****, both embroidered by hand in India (stunning "offshoots" of her participation in the Cooper Hewitt Museum's "Golden Eye" exhibit in NYC)... both, "jewels" combining solid shine with a modern, uncomplicated attitude—a singular accomplishment. Opposite: A short, soft, collarless white silk organza jacket scalloped at the hem and embroidered with white, silver, and gold sequins. About $3260. . . . Near left: A beguiling variation—her short, collarless white silk organza jacket embroidered with stripes of white and pearl sequins, and bordered with purple, emerald, and black. Jacket and dress, about $5160. Everything, Mary McFadden Couture; late April at Barneys New York. Left page, jewelry, Marina B., New York and Geneva, Switzerland. These eight pages: Wrapped chairs and mirror from Newel Art Galleries, NYC; French iron balls from James II, NYC. Details, last pages.*

Deborah Turbeville

THE New SPAIN

Heady with artistic and cultural freedom, Spain today is *the* place to be young—like its popular King and Queen—and on the move.

BY BARBARA ROSE

Produced by Gaetana Enders

Imagine a country that could discover both America and modern art. Imagine a country where the Socialist Party would run a winning campaign with a wordless color photograph of their magnetic candidate. Imagine a country, scarred by a divisive Civil War, where the most popular and admired figures are the hardworking King and Queen. That country is Spain today. A cauldron of contradictions, where medieval traditions coexist with post-industrial communications, Spain is now in many ways the liveliest, most exciting place to be.

Recently I revisited Spain, where I had been a student during the Franco regime, to find that much of romantic Spain—the ubiquitous smell of lavender and carnations, the popular street *fiestas*, the Sunday bullfights, the religious processions—was still an important part of life. But so much had changed: Spain was no longer a dictatorship but one of the freest and most genuinely representative democracies in the world. Young people spoke English and were openly affectionate. Women wore pants and held powerful positions.

It was dizzying to sense the contrasts. Only ten years after the death of Franco, who ruled Spain autocratically for forty years, all forms of censorship and repression have been removed. Freedom of speech and expression are now taken for granted, along with sexual liberation. Divorce, abortion, and the Communist Party have been legalized. Social, economic, and educational reforms, including the revival of the Catalan language and culture, banned by Franco, are being carried out at a rapid rate. Decentralization has given power to local autonomies and municipalities. Ideas are flowing in and out of Spain; the Pyrenees are no longer an impenetrable stone curtain separating the Spanish peninsula from the rest of Europe.

Spain looks forward to celebrating in 1992 the five- *(Continued on page 350)*

KING JUAN CARLOS I AND QUEEN SOFIA IN THE PALACIO DE ORIENTE IN MADRID PHOTOGRAPHED ESPECIALLY FOR VOGUE BY DUDLEY REED

(Continued) hundredth anniversary of Columbus's discovery of the New World by simultaneously holding the World's Fair in Seville and, it is hoped, the Olympics in Barcelona. The country's mood is optimistic, enthusiastic, and energetic. Virtually all of the current Spanish leaders, from King Juan Carlos and Queen Sofía to Socialist Prime Minister Felipe González and his cabinet, are under fifty years old. Like Paris in the 'twenties and New York City in the 'forties, Spain is now the place to be young and on the move, where working hard and playing hard are "In" and *siesta* and *mañana* are definitively "Out."

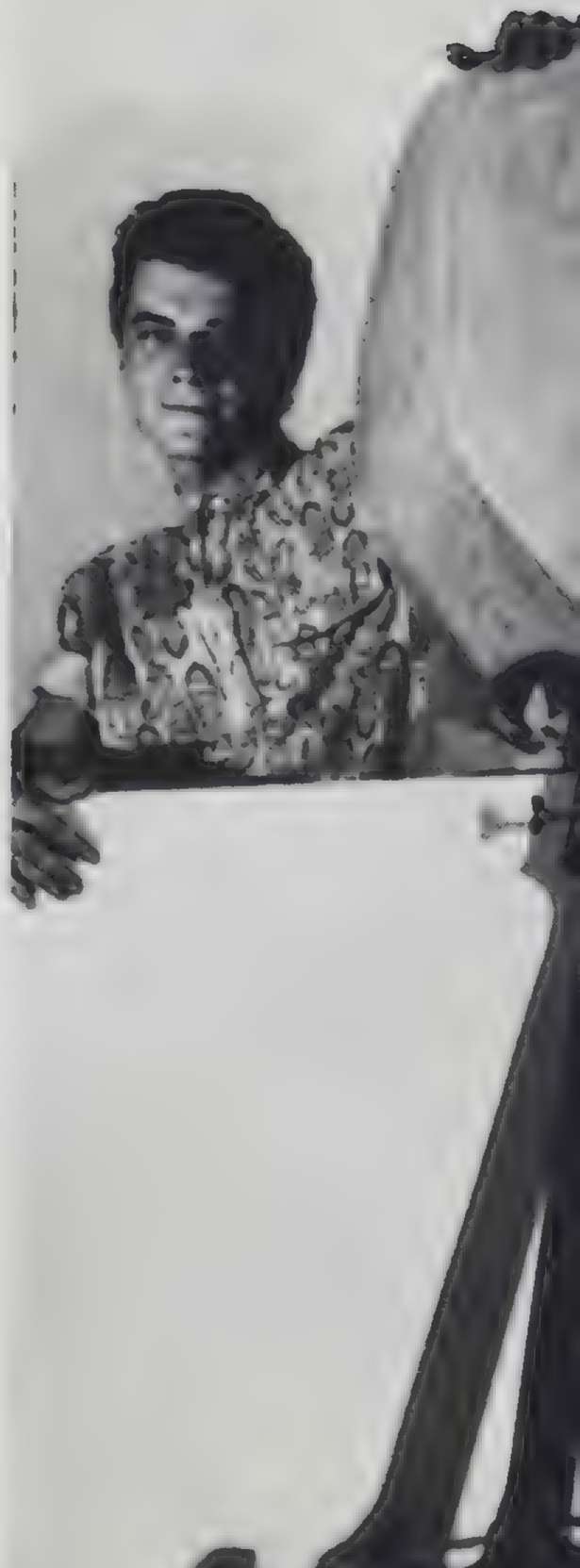
Given the volatility of the Spanish temperament, the peaceful transition from dictatorship to democracy in a decade is nothing less than a miracle. The man responsible for the Spanish miracle, it is generally agreed, is King Juan Carlos, who holds the disparate political factions in Spain together. But the monarchy is more *(Continued on page 352)*

THE NEW SPAIN

***Carlos Ferrer Salat** (left, top), president of the Bank of Europe, spearheaded Spain's entry into the European Economic Community. A tennis champion, he heads Spain's Olympics Committee, which is promoting Barcelona as the site for the 1992 Games....*
*Film director **Pilar Miró** (left, bottom), a founder of the National Cinema Institute, protested torture in her best-known film, The Crime of Cuenca....*
*Near right: A sketch by architect-sculptor **Juan Bordes** for the façade of the Canary Islands' new cultural center....*
***Francisco Fernandez-Ordoñez** (opposite), foreign minister of Spain, maintains a cultural involvement with the avant-garde. He says the role of Spain today is "to forget nostalgia and to gain an active, vigorous place in the world."*

Dudley Reed

Kundera
L'INSOUTENABLE LEGERETE DE L'ETRE
Saint-Exup



THE NEW SPAIN

Victoria Abril *(above), reaching for stardom in the entrance of the Madrid Fine Arts Academy, appears in Spanish new-wave cinema; she recently co-starred with John Hurt in After Dark. . . .* ***José Luis Garci*** *(below), who aspires to be the Spanish Woody Allen, won a 1982 Oscar for To Begin Again. . . .* ***Gabinete Caligari*** *(opposite), one of Spain's leading punk groups, won fame with its iconoclastic lyrics and the sound they call "torero rock."*

(Continued) than a symbol of stability and continuity. King Juan Carlos and his Greek-born wife, Queen Sofía, are moral examples of how to behave with grace and courage. Their opinions are consulted and valued and they are immensely popular with people from all walks of life.

Jesus de Polanco, influential publisher of *El Pais*, Spain's leading newspaper, told me, "I am a fan of the King, although I am a Republican. The monarchy of Juan Carlos had been extremely beneficial for Spain." According to Surrealist painter Roberto Matta, whose family traces its roots to the viceroys of Peru who came from Santillana del Mar, "King Juan Carlos is a popular referee. People like him; they think his judgments are sound, and they abide by them." When I asked TV and film director Pilar Miró who the most influential woman in Spain was, she answered without hesitation, "the Queen." Spaniards are surprised, she continued, "to have a monarchy that is not purely decorative. In a country like Spain, where people are quick to criticize, it is significant that everyone speaks well of the King and Queen, even though they have no obligation to do so."

Like many of Spain's leaders, Pilar Miró comes from a military family but openly espouses liberal *(Continued on page 354)*

Dudley Reed

(Continued) causes. The newly emergent middle class, a creation of Franco, has flourished in an atmosphere of free enterprise, and Franco's decision to restore the monarchy is seen as crucial. The enthusiasm of Pilar Miró and Jesus de Polanco for the monarchy was echoed wherever I went.

Historically, close personal relationships between the Spanish royalty and artists date back to the fifteenth century, when Charles V insisted on bringing his favorite Flemish painters with him when he arrived in Spain. His son, Phillip II, liked being with artists so much that it was said he made slaves of his friends and friends of his artists. The matchless quality of the Prado Museum is a result of the greatness of the royal collections and the taste of the monarchy. Today, as the new generation of Spanish painters and sculptors emerges on the international scene as one of the strongest national schools, there are plans to transform an eighteenth-century hospital into the Queen Sofía Arts Center. Patroness of the opera, the ballet, the royal theater, and classical music, the Queen has studied art history and archaeology.

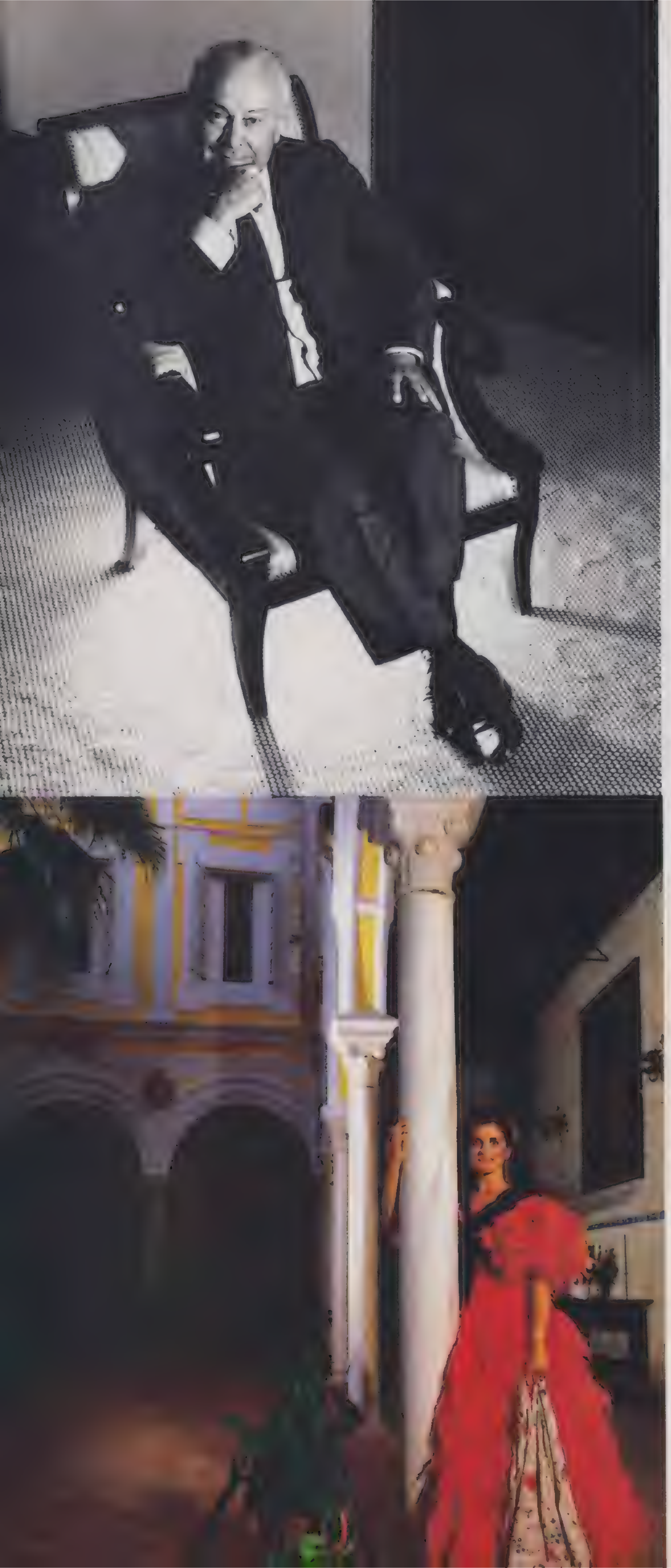
The history of the modern Spanish nation begins with the reign of Ferdinand and Isabella, known as *reyes católicos* (Catholic kings) because of their imposition of the Catholic faith on a Spain where Arabs and Jews had created a great civilization. During a discussion of Spanish history with Don Manuel Domecq, head of one of the most important Spanish companies producing sherry and brandy, he referred to the bravery during the conquest of Spain from the Moors of *el rey* Isabella—King Isabella! We both enjoyed the humor of his slip, which made me realize that the Spanish monarchy was originally a co-regency. Today, King Juan Carlos and Queen Sofía are referred to as *los reyes*—the monarchs—and they are considered co-regents. The Queen attends Parliament and is also briefed on state matters.

The perception that Queen Sofía is an active co-regent and *(Continued on page 356)*

THE NEW SPAIN

Espartaco *(near right), one of the most popular bullfighters in Spain, drops to one knee as he whirls his cape in the Pamplona bullring. This year the program for Hemingway's beloved Pamplona fiesta of San Fermin was published in Basque —a language outlawed under Franco.... Andalusian painter* ***Chema Cobo*** *(opposite, top left), holds a recent painting based on bullfight imagery...* ***Luis Gordillo*** *(opposite, bottom left), is a leading figure in nuevas figuraciones, the Spanish wing of Neo-Expressionism.*

Top: After forty years of censorship, ***José Luis Garci****'s* *Asignatura Pendiente (F for the Course) was one of the first Spanish films showing nudity. . . .Center: A forty-year-old Barcelona-born painter who goes by the name of* ***Zush*** *turns out visionary images whose surreal fantasy recalls medieval Catalan manuscripts. . . .Above:* ***Susana Solano*** *makes welded-steel sculpture in her Barcelona workshop.*



(Continued) an intellectual and humanist as well as a mother and wife has given Spanish women a strong model to help them reconcile their inherited traditional roles with their modern aspirations to make a contribution in the world as well as in the home, and not only in the arts where they have traditionally played an important role but also in politics and economics. Because Spanish women retain their maiden names, adding those of their husbands when they marry, and pass their own names on to their children, they seem to have a sense of themselves as individuals with an identity in their own right.

Surprisingly, the feminist movement does not seem important to Spanish women. Catalan psychiatrist María Luisa Corbaro told me that no one really encouraged her to be a doctor, but no one impeded her either. Movie actress Victoria Abril said she was "feminine, not a feminist," and was lucky to live at a time and in a society that allowed her to work as she wished. "The big change was when Spanish women could travel without their husbands' permissions," she maintained. Both Manuela Mena, a deputy director of the Prado Museum, and *(Continued on page 410)*

THE NEW SPAIN

Jesus de Polanco *(left, top), a dominant force in Spanish media, publishes Madrid's leading newspaper, El Pais, noted for its international coverage, objectivity, and lively journalism. . . .* ***Carmen Domecq*** *(left, bottom), in the courtyard of her palace in Jerez, works to save the city's landmark buildings; her husband is a director of the family's famous sherry and brandy company. . . . Former pianist* ***Paloma O'Shea Botin*** *(right), in the new auditorium of the Prado Museum, is a leading patroness of the arts. She established an annual prize for young pianists, awarded at an international competition in Santander.*

Dudley Reed

The Incredible Thinking Man

In "Trouble in Mind," Kris Kristofferson seems a throwback to the silent cowboy heroes, but this soulful ex-Rhodes scholar is the "strong" woman's idea of a hunk.

BY MOLLY HASKELL

Sleek and pencil thin, Kris Kristofferson walks into the photo session looking like a Midnight Cowboy in concert drag—black velvet jacket, black silk shirt, silver checked tie, black pants, and beige suede boots. But a few minutes later he strips to the waist and slips into a Muhammad Ali T-shirt. Squirming around, he decides to wash the brown dye out of his beard—he's in Nashville shooting *The Last Days of Frank and Jesse James*, and the producers don't see the outlaw as a grey-bearded gunslinger—and heads off to the men's room.

Three minutes later, Kristofferson is back, talking, joking, changing positions as he poses until the photographer begs quicksilver Kris, "Hey, you're going too fast for me."

Kristofferson is funny, even hyper—and certainly more animated than his image in movies and ballads, that of the laid-back lover and loner. "I hate sitting for photographs," he remarks later. "At least when you're making a movie, you've got something to *do*."

In his chosen worlds of movies and country music, which celebrate blind passion and complete self-absorption, Kris Kristofferson seems to have remained disarmingly stable. Like the character he played in *Alice Doesn't Live Here Anymore*—the rancher who supported Ellen Burstyn's late-blooming singing career—he seems to be a man with the time for intimacy, an almost feminine vocation for the emotional life. Which may be why it's hard to believe him in roles where he's supposed to have hated, let alone killed, a man. In *Heaven's Gate*, for example, he lacked the brutality—the gun-wielding authority and super-male ego—to dominate such a muddled macho epic.

In fact, Kristofferson may be too much of a real person to surrender to the make-believe of movies—his credentials as a Rhodes scholar and Blake enthusiast make him at best an oddly introspective candidate for stardom—but his apparent lack of vanity, and, most of all, his receptivity, have given him the slow-burning appeal of a soulful hunk. Not so much as star as an old-fashioned hero.

In his new film, *Trouble in Mind*, directed by Alan Rudolph, Kristofferson plays just this kind of detached-but-involved, scruffy-but-mystical character: an ex-cop who's served a prison term and returned to a world he can't quite fit into. Sitting at "his" table in a café owned by his former girl friend (Genevieve Bujold), watching a beautiful young mother (Lori Singer) and her two-bit punk lover (Keith Carradine) make a mess of their lives, he's a throwback to the strong and silent cowboy stars—Gary Cooper, John Wayne, Randolph Scott, Joel McCrea—archetypal romantic figures who've been places and seen it all. . . but don't spray their sensitivity, along with their egos, all over the screen.

The best of Kristofferson's all too infrequent movie roles have been opposite strong women—Susan Anspach in *Blume in Love*, Ellen Burstyn in *Alice*, Barbra Streisand in *A Star Is Born*. He has a way of illuminating offbeat, unconventional women that makes them seem more desirable by the fact that he's chosen them. . . and makes him more desirable for the same reason. He seems both curiously civilized—his gallantry may be part of a military background—and sexy enough to be dangerous. It's a combination that can be as confusing as it is liberating. During the time that Janis Joplin was keeping company with the then long-haired troubadour, she was shown a picture of him taken when his hair was short. "If I'd known you looked like that," she's rumored to have said, "I never would have gone out with you."

Kristofferson, son of an Air Force general, grew up in Brownsville, Texas. At twenty-nine, he had *(Continued on page 412)*

Jim Varriale

One Serious Nut

Dianne Wiest has been one of the theater's best-kept secrets. Now, in Woody Allen's new film, "Hannah and Her Sisters," she plays the most irresistible basket case we've seen in years.

BY HAL HINSON

When we first see Dianne Wiest in Woody Allen's *Hannah and Her Sisters*, she's chewing on an hors d'oeuvre, smiling, and talking, all at the same time. It's a great entrance—funny and oddly touching. One look at her and it's clear that her medication needs adjusting.

As Holly, the oldest of the three sisters—the other two are played by Mia Farrow and Barbara Hershey—Wiest is a bundle of frayed nerves and insecurities. Just walking down a hallway she seems to be trying to tie herself in a knot. With her slitted green eyes, which all but disappear when she smiles, she has a natural comedian's crack timing; and, in *Hannah*, her presence galvanizes our attention.

As good as it is, her performance doesn't exactly come as a revelation. For years, Dianne Wiest has been one of the theater's best-kept secrets. She was a heartbreaking Masha in the Manhattan Theater Club's production of *The Three Sisters*, and gave a legendary performance as Hedda Gabler at the Yale Rep. She was sexy and ravaged as Maggie opposite Frank Langella in the recent Broadway revival of Arthur Miller's *After the Fall*, sweetly rattlebrained in Christopher Durang's *Beyond Therapy*, and won an Obie for her performance as the flighty Gabrielle in Lanford Wilson's *Serenading Louie*.

In the movies, Wiest has been assigned primarily to sidekick roles (in films like *I'm Dancing as Fast as I Can* and *Falling in Love*), with one exception—her great tragic performance in Robert Mandel's underrated *Independence Day*. But working with Woody Allen has given her the first real opportunity onscreen to showcase her skills as a comedian. In *Hannah*, Wiest creates a kind of lunatic comedy out of Holly's neuroses. It's a hilariously giddy screwball performance. And one of the pleasures of watching it is the way in which Wiest's joy in performing becomes a part of our own response, a part of our own joy.

Hannah and Her Sisters is Wiest's second film with Allen. Her first was *The Purple Rose of Cairo*, in which she played what was euphemistically referred to as "a working girl." And she is currently at work on a third which, not surprisingly, she is not allowed to discuss. Everything else, though, is fair game. Sitting in a Manhattan restaurant, Wiest is in an upbeat, chatty mood. In person, the wire-taut bristle of her personality on screen comes across as ebullient high spirits and curiosity. "If I had gone to see a gypsy four years ago to have my palm read and she had told me that I would be working with one of the great directors in the world, I would've said she was crazy," Wiest says in a light, girlish voice. "If it weren't for Woody I'd still be playing parts like Meryl's friend in *Falling in Love*. That's what I get offered. In a business where beauty opens a great many doors, those doors have not been open to me. And, for some reason, that didn't matter to Woody. I have been lucky, but I've never perceived myself as being on easy street, which is the way I feel now. Because of him my life has changed."

Easy street must seem like a welcome, an unexpected place for a Kansas City-born army brat whose first job in New York City was demonstrating rug cleaners, and who says she acts because, quite simply, she "couldn't do anything else." She became interested in acting when a teacher cast her as Eliza in a high-school production of *Pygmalion*. Later, much to her parents' dismay, she left college in Maryland to join a traveling Shakespeare troupe. "When I talk to the kids up at the Williamstown Theater," she says, adjusting the flowered kerchief knotted in her hair, "I always say that if there's anything else they enjoy doing, then do it. There have been times when I've thought that, if there had been other things for me, I would have gone to them. At one point, I thought about teaching or going to law school at Yale, like Renata Adler or something. I *(Continued on page 412)*

Details, last pages
Richard Corman

A house in the country

Marie-Paule Pelé's unconventional manor—where the subtleties of taste and the high spirit of improvisation create enchantment. BY GINI ALHADEFF

A mood of cloistered privacy fills Le Masnay, a manor built in the Berry region of central France in 1798, the cozy country house of French magazine editor Marie-Paule Pellé. Right: Her children Charlotte and Simon. (For more on Charlotte, see pages 370-377.)

François Halard

Marie-Paule Pellé calls her country house *ma danseuse*—a term formerly used by Frenchmen to refer to their mistresses—the passion to which every spare cent and moment is dedicated. The house, known as Le Masnay (local dialect for manor), is situated between Bourges and Nevers, a two-hour train ride from Paris. For Pellé, a French magazine editor, the manor is a monument to luxury on a shoestring, the luxury of taste, ideas, and most of all, improvisation. Necessity, to Pellé, is not the mother of invention because invention is her only *(Continued on page 366)*

A house in the country

Marie-Paule Pellé (above, with her daughter Charlotte) takes the serendipitous approach to decorating, finding as much delight in antique mirror balls that she hangs from the ceiling as she does in fine eighteenth-century furniture.

François Halard

(Continued) necessity.

The conventional person with a house to remodel might be so mundane as to start with the kitchen and the bathroom. Bookcases and cupboards and other bald necessities might be the subject of endless ruminations and meticulous strategy. Pellé, with the majestic grace of a figure in an eighteenth-century French painting, wrapped in loose graphic patterns and sumptuous silks, her blond hair combed gently off the brow and into a long braid that falls straight down her back, could hardly be described as conventional. Serviceable things in the environment she creates are at the service of esthetics. The bathroom, for instance, is equipped with a copper bathtub and a fireplace. Function can damn well follow form, and high-tech, if it had any place here (which it doesn't), would be the villain of the piece.

Marie-Paule Pellé possesses a sensibility that is able to foresee and, to some degree, imple-

A house in the country

A chandelier bedecked with glass mirror balls and clusters of grapes gives the dining room (below) a year-round holiday spirit. The huge Directoire cupboard—real wood painted in faux bois—serves as a backdrop for a collection of colorful ceramic fish platters (detail, above right). The table (detail, opposite, first right) is set with Minton china, old family silver, and a ceramic hunting-scene centerpiece, all vying for attention with the sumptuous Fadini-Borghi tablecloth. On the mantel of the fireplace (far right): a pair of Russian samovars, another mirror ball, and a papier-mâché fish.

The kitchen (above) offers the spare simplicity of country furniture —rustic tables, corner cupboard, white-lacquered Provençal bench. Pellé discovered the café chairs by Thonet in Hamburg. She assembled the unelectrified lighting fixture from garden lanterns. The kitchen mantel (detail, far left, opposite) holds ceramics, including a large eighteenth-century Chinese bowl. Above it, a sign Pellé found in a destroyed theater, evocative of Zola's novel L'Assommoir (here, it's a slang name for the bar). "When I don't find something I really want," said Pellé, "I design it myself"; e.g., ribbon-like strips of zinc she used to create candle brackets over the dining-room mantel (below).

ment change. She developed this sensibility in the course of two decades of work as a journalist of interiors. Her vision came into its own in the magazine *Décoration Internationale*, which she masterminded in 1981 and ran for several years. It treated space as a lyrical visual narrative rather than as a functional container, and was extremely influential. In Europe, an enlightened coterie of architects and designers, like Pellé fed up with monastic voids and high-tech on one hand and conventional opulence on the other, saw her light-handed and evocative transformations of space as refreshing.

Comically monumental fiberglass urns, originally used as theatrical props, or chairs swathed in jellybean-colored waterproof shrouds, as if on the brink of venturing out into a rainstorm, are classic Pellé more-dash-than-cash-isms. Her way of mixing the fake and curious with the radiantly authentic—a neoclassical polystyrene head next to a Louis XV mirror— *(Continued on page 368)*

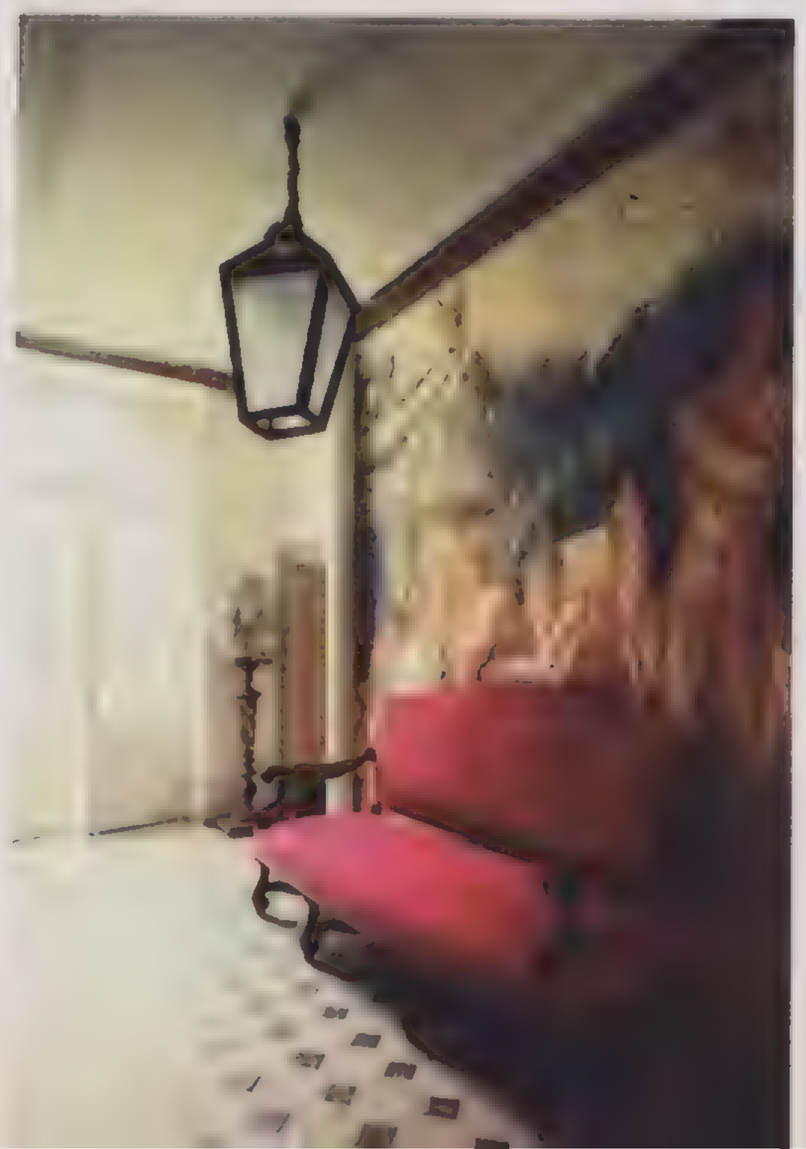
(Continued) might easily confound the ignorant. But it is this itinerant eclecticism that makes Pellé's act hard to pin down, wavering as it does between expertise and irreverence, good taste and kitsch. Her prismatic vision of a space is held together by the glue of obsession.

You sense, and Pellé confirms it, that there was a time when she surrounded herself with the kind of spare volumes in stainless steel and plastic that made the notion of "decoration" obsolete, and adhered instead to the more functional logic of "design." Anyone who has spent a certain number of years trying to punch some sort of anatomical sense into a beanbag chair (Pellé has one of those plopped despondently in her attic), who has seen Lucite's luster dull to a milky haze, who has known the humiliation of attempting to heave oneself out of a bloated armchair in one try, only to fall back helplessly in a heap, might be forgiven for throwing in the modernist sponge (at least where furniture is concerned). And so, as the spaces of the Establishment—banks, offices, stations, and airports—relinquish their old oak in favor of tables and chairs in the shape of futuristic mushrooms, and make yellow and orange and ochre and green the colors of their flag of progress, the *malade du modernisme* begins to see the wisdom of convalescing on an eighteenth-century chaise longue.

Pellé does not allow unsuitable objects to infiltrate her home—the wrong little items that have a way of sneaking into one's house for sentimental reasons, for no-good reasons, for practical reasons. One made do with them, one received them as presents, one has become used to them to the point of no longer noticing them. They are objects of habit: they are useful or not, but tolerated nonetheless in the suspended judgment of familiarity. In Pellé's home, you put your Bazooka pink Bic lighter back into your purse and her two kids don't leave *Spider Man* comics *(Continued on page 411)*

A house in the country

"Nothing is more luxurious than a bath beside a fire," according to Marie-Paule Pellé, whose bathroom (above) has both a copper tub and a working fireplace. In her entrance hall (below), a Louis XIII settee against a contemporary fresco by Gérard Garouste, with a bust of Louis XIV by the door. Right: A gilded American Indian feathered headband Pellé found in Venice crowns her canopied bed.



François Halard

Different Moods...

On these pages, real differences, real options, changing looks. From sophistication to simplicity, from the delight of an unexpected "touch" to disarming, all-out fantasy. No single look can express all the facets that women find in themselves today; gratifyingly, most of these require only quick changes...the playful charm of a hairpiece...a new way with makeup... the dramatic surprise of wash-in, wash-out hair-colorings. In effect, it's a new standard of beauty—modern beauty—emerging: thoughtful, intelligent, in every mood, with every change, with personal style coming through...

A modern woman, *right*, with a confident look and a strong sense of herself: Charlotte Pellé-Flossaut, the modern French beauty on these pages, who represents what beauty, today, is all about. This, in a day when the word is being redefined...when attractiveness, intelligence count more than perfect features...and when hard rules no longer apply. Yet, a modern beauty she is, her looks classic, individual, suggestive of a modern spirit. Here, she symbolizes beauty's changing qualities—the proof, page 364, Charlotte in another mood, at home, outside of Paris.

Jim Varriale

Signal of beauty now:
a modern sense of sophistication—Charlotte's hair peeking out from a velvet fez, "controlled" with a styling spray (L'Oréal's, part of their new Studio collection of liquid hair "tools")... the makeup minimal, with emphasis totally on the eye and brow. Color—what there is of it—is smoky, subdued. Here, shadowy neutrals in charcoals—L'Oréal's Le Grand Kohl in Onyx, Shadow Riche Duo in Sand/Bluestone. With it, a softer, paler mouth, L'Oréal's Violet Dreams.... And a modern sense of style in jewelry—the striking presence of Marina B's black onyx choker, centered with a large amethyst, rubies, and diamonds. Hair, Sam McKnight; makeup, Kevyn Aucoin.
Details, see next to last pages.

Charlotte Pellé-Flossaut

Different Moods

Signal of beauty now:

Charlotte Pellé-Flossaut as she is . . . with practically no makeup. What a look like this takes: the luck of good skin, and the confidence of going without a stitch of makeup. Helpful, too: the skin-caring products available for modern needs, such as Prescriptives Flight Cream, a skin-enhancing moisture replenisher (that helps skin to cope under "stress"—flying time, late nights, etc.) Hair, both pages, Sam McKnight; makeup, Andrea Paoletti for Puccio & Franco.

Jim Varriale

The charm of a Chanel hat, the quick change from Charlotte Pellé-Flossaut's own hair to a long red wig!—part diversion, part fantasy, but a very real beauty option now . . . And an emphasis on makeup—all, Chanel's—that's minimal, glowing: Ivory base, Apricot blush, Quartz French Glow highlighter on lips. Makeup, Kevyn Aucoin. Wig from Theresa Wigs, NYC.

Different Moods

Visual of beauty now: Charlotte Pellé-Flossaut
In another mood of night—a modern woman's indulgence
in fantasy. The fuchsia hairpiece tied
with a bow, a sweep of fantasy lashes, both trigger
an amusing, irresistible charm. . . . Behind it all,
hair color at the new "cosmetic" —in wigs, lashes. . . .
And make up with less intense color—here,
Estée Lauder's Wild Iris/In the Pink eyeshadows,
Revlon White eye pencil, Sunrise Beige lip color.
Hair, Sam M. Knight, makeup, Kevyn Aucoin, Theresa Wigs
hairpiece. Earrings, Connie Bates for Fahrenheit.

Confident Color

The latest mood changer...new haircoloring! More versatile and easier than ever to use; spring's most unexpected, high-impact "accessory." BY SHIRLEY LORD

When did haircoloring start to become such a pleasure? When it became feasible, valid to call it "makeup for the hair"—sprayed on, combed in, airbrushed or finger-painted color that five minutes in the shower can erase. When it became so, so *easy* to enhance and show natural color in its very best light.

Haircolor can overshadow everything in its ability to create instant change, to affect the way you see yourself in an entirely new, attractive manner. And this is the season to think differently about this familiar, although often still controversial, subject...for with clothes that are sometimes low-key in character, the new ease of haircolor has made it as valuable and as versatile a fashion accessory as this season's sheerer stocking and paler shoe.

Today, added to haircolor's most practical uses—enhancing, covering grey, improving natural color—is its new use for "dressing up" at night with sheer fantasy colors that let you express yourself in a vastly different way.

"Women themselves brought about the 'haircolor revolution,'" says David Cannell, Ph.D., vice president, research and development for Redken. "With fitness a woman's major priority, daily hair washing became a habit, so that even the word 'permanent' in haircolor terms no longer meant color *certainty*. With frequent washings, small amounts of dye molecules are removed from the hair. In the old days, semipermanent products, called 'five-week colors,' lasted through about five shampoos because women only washed their hair one night a week.

"Then the shampoo developed to become a beauty asset, increasing volume, helping to create style. Haircolor obviously had to keep up; more important, it was obvious *(Continued)*

Details, last pages

Jim Varriale

(Continued) it could—and should—become an ancillary to *style.*"

Haircolorists worldwide started to search for new color methods, opening up dialogues with major haircolor companies (L'Oréal, Clairol, Revlon) that began to influence research and development.

As one of the most knowledgeable colorists in the world, Louis Licari of La Coupe in New York City, says, "The most exciting development in haircolor today is that it can *look* like haircolor without apologies. That doesn't mean outrageous, mad color schemes—although at night that can also be alluring, delightful. Above all, it means a much more modern approach: color used to improve a haircut, a style, perhaps making bangs a 'pinch' lighter than the rest of the hair. Then there is the new awareness of the vital importance of *timing*. We use an essential time clock in our heads to help accent the cut of dark hair with gentle lighteners, timing their use to a second for total accuracy to achieve, for example, a range of burnished browns that are quite astonishing. On lighter hair, we 'time' the addition of color to achieve a variety of wheat to warm tones."

Leland Hirsch, a well-known New York colorist with Nubest & Company, uses an airbrush to correct hair problems, "like retouching a photograph," as he describes it. "An airbrush gives immaculate precision. You can shade any color hair a 'smidgin' darker or lighter, only where it needs it, adding color or taking it away to create a look of 'more hair,' because the shading technique gives an illusion of depth." As consultant for new-product development for Clairol, Mr. Hirsch has been involved in Clairol's Logics, coming soon, which is "positioned" in the permanent-color category. Logics uses peroxide with "more color in the color"—delivering not only the most natural-looking shades, but extraordinary luminosity and luster.

Equally exciting: the changes

(Continued on page 417)

Jim Varriale

Different Moods

Signal of beauty now: a total turnaround in Charlotte Pellé-Flossaut's look, an easy—but dramatic—change in haircolor, achieved with a new kind of wash-in, wash-out "instant" color—the whole story on how it was done, page 194. The means: Black Opál Fizz-In Colour, part of a new line by Sebastian International. The makeup: all, Sebastian International's—Florentine Copper shadow, Black Bean liner, Purple Lace cheek color, Violetta lip color. Hair, Sam McKnight; makeup, Andrea Paoletti for Puccio & Franco. Earrings, Ted Muehling. Details, last pages.

THE ABDOMINAL EFFORT

Women's obsession with having flatter abdominals belies the importance of making these "core" muscles stronger, firmer...key to less back trouble, better posture and health. BY JANICE KAPLAN

Most women resist the slight abdominal roundness that is characteristic of the female form. In an effort to achieve a firm, flat stomach, they diet endlessly and often without much success. The reason: the abdomen—which runs from the lower breastbone to the upper pubic bone—is more than just skin and fat. It includes layers of muscles that surround vital organs, e.g., the liver, intestines, and uterus. Trying to battle a bulging tummy with diet alone can be discouraging. Weak muscles, poor posture, or, sometimes, organic disturbances may all prevent the abdomen from becoming "flat." What's important for women to recognize: that roundness is a natural part of the female physique...that abdominal "shape" can be changed; but rather than going after a "flatter stomach," women's abdominal goals should focus on developing tone and strength.

EXERCISE

The "core" muscles—as abdominals are often called—are vital for overall grace, good posture, and coordination, says Richard Dominguez, M.D., co-medical director, Sportsmed, Carol Stream, Illinois, and author of *Total Body Training* (Scribners). When the core is firm, the rest of the body functions at its peak. Weak core muscles leave you susceptible to injury and pain. "Firm abdominal muscles put you at a biomechanical advantage," said Dr. Dominguez. "They're really the prime movers of the body. If your abdominal muscles are weak, you don't have the rigid frame necessary for overall stability and control. You put tremendous strain on other areas of your body—particularly the lower back."

There is a close connection between muscles of the back and abdomen, according to Joseph Lane, M.D., professor of orthopedic surgery at Cornell University Medical College, chief of orthopedics, Memorial Sloan-Kettering Cancer Center, NYC. "To build strong abdominals, you need to work against a properly aligned spine," said Dr. Lane. "But the advantages work both ways. A good back improves abdominals, and good abdominals often improve a painful lower back."

A poorly toned abdomen may be a sign of a deformity in the back—such as curvature of the spine, or weak lower back muscles. Perhaps the most easily corrected cause of abdominal/back weakness is poor posture. "When you slouch, you move your center of gravity forward, so your abdominals aren't stressed, and they get weak," said Dr. Lane.

To test for proper body alignment: stand sideways to a mirror. Your ear should be directly over your hip, a little in front of your knee, and right over your ankle. Buttocks are tight; pelvis is tipped forward. That position lengthens strap muscles of the back, strengthens abdominal muscles, and puts *(Continued on page 416)*

	1	2
BEGINNER	Sit on floor, knees bent, arms straight out in front. Roll back to 35° angle, keeping back round *(right)*. Hold 10 seconds. (10X)	Start as in (1). Roll back, then twist upper body to one side *(right)*. Hold 5 seconds. Come back up. Repeat other side. (10X)
INTERMEDIATE	Sit with knees bent, arms crossed over chest. Roll back to 35° angle, keeping back round *(right)*. Hold 10 seconds. (10X)	Start as in (1). Roll back, then twist upper body to side *(right)*. Hold 5 seconds. Come back to start. Repeat other side. (10X)
ADVANCED	Sit on floor, knees bent, hands on shoulders. Roll back to 35° angle, keeping back round *(right)*. Hold 10 seconds. (10X)	Start as in (1). Roll back, then twist upper body to one side *(right)*. Hold 5 seconds. Come back up. Repeat other side. (10X)

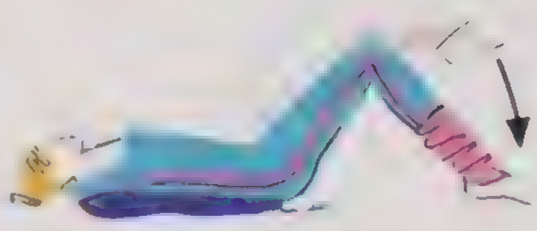
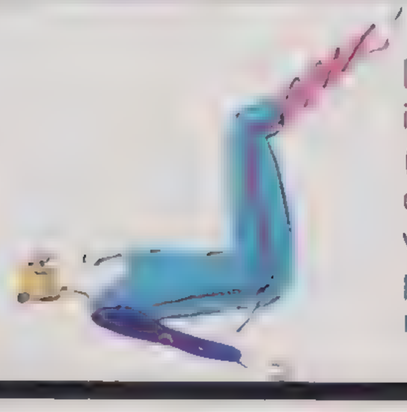
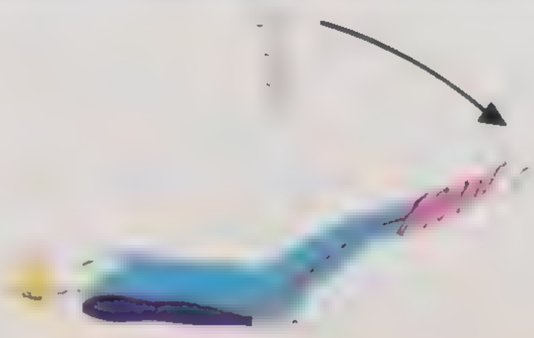
Kathy Todd

Ten-minute daily abdominal shape-up

Many exercise programs promise to "flatten" a woman's abdomen—some, in as little as thirty days—but even the best abdominal exercises must be part of a three-pronged approach of diet plus aerobics (to reduce body fat) and specific strength work, the point of the abdominal-exercise program, *left,* put together for Vogue by NYC movement therapist Marianne Battistone.

How to begin: gradually, starting at the beginning level and working up to intermediate, then advanced. (Note: If you have experienced back trouble, check with your physician before doing these or any other exercises.) Concentrate on perfecting the technique rather than increasing the number of repetitions, working up to the numbers in parentheses on the chart (for example, 10X). Once you understand the exercises, the entire program should take no longer than ten minutes a day. (Ideally, you should add a five-minute warm-up and cool-down.)

When to move *(Continued on page 415)*

3	**4**
Start as at *left.* Keeping arms overhead, do a pelvic tilt: Compress abdominals and tilt lower pelvis up. Hold; release. (10–20X)	 Lie down, hands under buttocks, both legs lifted (see outlined leg, *left*). With knees together, back flat, lower toes to floor. (10–15X)
 Lie on back, legs in air, knees bent *(left)*. Compress abdominals while tilting lower pelvis up. Hold; release. (10–15X)	Lie on back, both legs lifted (see outlined leg, *left*), head up. Keeping knees together, back flat, lower toes to floor. (10–15X)
Lie on back, legs in air, knees bent, head up *(left)*. Compress abdominals while tilting lower pelvis up. Hold; release. (15–25X)	 Lie on back, both legs straight up in air (see outlined leg). Slowly bring legs down halfway to floor *(left)*. Return to start. (15–25X)

Jim Varriale

Day Dressing:
A SEASONLESS EDGE!

The key to the best daytime dressing on these ten pages: "separates" that are well thought-out, well designed, that move in and out of a wardrobe almost all year long, year after year. Important too: a neutrality of color and a new "flexibility" in textures that move these clothes across the seasons, across the country...

Ant

One of the most charming jackets this season, from Michael Hoban for North Beach Leather, opposite: a shorter, closer-to-the body jacket in the softest black leather. It gives a jacket—and dressing—with jacket—another dimension. And looks terrific worn over navy blue for a different "contrast." Jacket, about $275. North Beach Leather Stores, NYC; Bal Harbour, Chicago, Dallas, Houston, San Francisco....The essence of the word "pose" applied to pants dressing. Jeff [illegible] Villager's wonderful black [illegible] in heavy knitted cotton with the season's favorite gold buttons in the pockets and matching cuffs on pants—good-looking, unpretentious—and very wearable. Top, about $95; pants, about $85. April at Bloomingdale's; John Weitz at Macy's; Marshall Field's; Hudson's; Forman's. Photographs Hall, Frederic for Bruce Weber; makeup, Cindy Joseph. Details, more stores, last page.

A SEASONLESS EDGE!

A coat that doubles as a raincoat, *opposite*: Rodier's trench in navy wool poplin; it's soft, easygoing, not overly constructed, and perfect for travel because of its light weight. Perfect as a look for day, over a sleeveless turtleneck top, navy wool poplin trousers. Coat, about $495; top, about $79; pants, about $165. Rodier Paris Stores. When you want a coat that's shorter, very manageable over pants and skirts—but with the same level of finish—you want a coat like the one, *right,* by Anne Marie Beretta by Abe Schrader—navy cotton poplin in a 7/8 length; it has the fit and ease of a jacket—but something more! Here, over a sleeveless white turtleneck sweater, a navy cotton poplin straight skirt—two of the season's highly adaptable, highly attractive "companions." Coat, about $225. Saks Fifth Avenue, NYC. Details, see next to last pages this issue.

A SEASONLESS EDGE!

Racier, sleeker—modern pants dressing with a new attitude, a new appeal. Starting, *left*, with a jumpsuit that's as pulled-together as a pants suit, but that much easier ...Frances Henaghan's seasonless silky black crepe, with the extra—decorative—touch of gold buttons. About $140. Lord & Taylor; Gayle's Just Pretty Clothes, Houston; Bullocks Wilshire; I. Magnin; Carol & Mary, Honolulu.... Exemplifying this season's new pared-down slim dressing, opposite, Andre Laug's dream-boat navy jacket—perfectly streamlined, with nothing extensive—and beige wool trousers. The newest way to wear it: over a white T-shirt, tank top, or in this case, over a sleek white body suit—a cozy kind of warm-weather substitute-for-a-T-shirt look that's everywhere. Jacket and pants, about $270; Tomorrow Illusion, with Arnon Salons; Monique, Palm Springs; Patricia Nicholas, Palm; Fashions for Brides, Beverly Hills; Andre Laug, Andre Fouilli for Bullocks & Frances Dolinda, stores; [illegible]

THE NEW YORK COLLECTIONS

Antonio

A SEASONLESS EDGE!

Day dressing that has the ease you expect and the polish that city-level—seasonless — clothes demand. A perfect example, *far left:* Jean Muir's very short, racy navy cashmere dress—small (but not tight), fitting in on the body, charming! About $870. Mid-February at Henri Bendel; Ultimo, Chicago; Lou Lattimore, Dallas....What's become a staple for women on-the-go: jumpsuits—like this navy linen, *left,* by Joanie Char. With contrasting white collar, cuffs—and the addition of a wide white belt, it has a more feminine, more "dressed" look. About $140. Arlene Levitan, Hicksville NY; Aldon Parlor, New Haven CT; Lily Gilder, Columbia SC; Jacobson's FL; OH; MI; Joanie Char Boutique, Los Angeles; Janice Lee, San Francisco. ...One of the most easy-going approaches to pants dressing anywhere: *right,* Michael Kor's black wrap top in seasonless cotton jersey — and beige pull-on pants in wool gabardine. Top, about $180. Pants, about $300. Mid-February at Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; L.S. Ayres; Bullet's; Holt Renfrew of Canada. Photographs: Hair, Frederic for Bruno Dessange; makeup, Andrea Paoletti for Puccio & Franco. Details, more stores, last page.

A SEASONLESS EDGE!

The coat of the season—the raincoat. A dashing example by Guy Laroche, *opposite*, in deep sandy beige, and cut, in many ways, like a giant button-down shirt—with dropped shoulders, a back belt. Worn—for maximum daytime effect—as part of a total look, with black-and-tan pinstriped trousers, a black blouse. Coat, about $510. Trousers, about $190; blouse, about $245. Guy Laroche Boutiques, NYC; Boston; Washington DC; Bal Harbour; Chicago; Dallas...Symbolic of the changes in day-dressing this season: *this page*, Basile's softly tailored jacket—collarless, lapel-less, with less exaggerated shoulders—in a lightweight black and taupe windowpane-check wool. Here, worn over narrow flyfront wool trousers, striped to play against the jacket. Jacket, about $675. Pants, about $280. Panache, Millburn NJ; L.S. Ayres; Stanley Korshak, Chicago; Perkins Shearer, Denver; Stanley Korshak, Dallas (March); Creed's, Toronto. Details, more stores, last pages.

Antonio

VACCINES

New high-tech vaccines may be the first big payoff of America's huge bioengineering industry; they could change the first priority in medical care from the *treatment* of diseases and fighting of epidemics to *prevention* of infections. But first we must solve the existing problems—producing and maintaining vaccine supplies, monitoring immunization practices, insuring safety, providing help in the rare cases of injury by vaccines.

Genetic technology, with its monoclonal antibodies and recombinant DNA methods, along with developments in virology, immunology, and epidemiology now have brought within reach long-dreamed possibilities for conquering measles, malaria, encephalitis, leprosy, rabies, herpes, influenza, gonorrhea, even tooth decay and, eventually, cancers. The weapon is vaccination—using tiny amounts of substances that stimulate the body's defense system to resist or destroy invader bacteria, viruses, molds, yeasts, even parasites. When the newest and most threatening enemy—the virus, HTLV-3, that causes acquired immune deficiency syndrome (AIDS)—is brought under control, it will be through new discoveries in immunology and virology, and quite possibly by means of a vaccine.

Many centuries ago it was known both in Africa and in China that immunity from smallpox could be achieved through rubbing the skin with a scab from a person with a mild case of the disease. Then, in 1796, Dr. Edward Jenner scored a genuine breakthrough with the discovery that deliberately infecting a person with vaccinia or cowpox—a mild blistery rash acquired from cows' udders—could protect against the dreaded smallpox. Long afterwards, virologists would be able to explain that vaccinia virus is so similar to smallpox virus that it causes the body to build up its defenses and prevent later infection by the disease. In 1980, smallpox was pronounced eradicated as a global threat, following a powerful international vaccination program coordinated by the World Health Organization.

HIGH-TECH VIRUS FOR AN "EVERYTHING" VACCINE?

The vaccinia virus (named for *vacca*, or cow) has new uses today. Through genetic engineering techniques this benign relative of smallpox virus is being readied to march against a variety of diseases, all in one vaccination. The new polyvalent (active against more than one disease) vaccines are made by splicing genes from other infectious organisms onto the vaccinia virus. The result: a multipersonality, high-tech virus able to arouse the body's guard forces against later infection by any of the diseases represented in its expanded genetic code.

Enzo Paoletti, Ph.D., a virologist at New York Department of Health in Albany, has inserted as many as three extra genes into a single vaccinia virus—influenza, hepatitis, and herpes simplex type I. Test animals thus vaccinated became immune to the coded infectious agents. The number of foreign genes the virus can carry, according to Dr. Paoletti, may be as high as twenty or thirty—if they're "average-sized genes." Thus tomorrow may bring something approaching an "everything vaccine."

MONOCLONAL KEYS TO SPECIALIZED ACTION

Because some live attenuated types of vaccines introduce infectious material into the body,

RECOMMENDED VACCINATIONS

With some medically indicated exceptions, protective immunization against a number of communicable diseases is urged, suggested, and sometimes required in the U.S., from early babyhood to old age. In all fifty states there are "school laws" requiring children's immunizations before entering school. The required vaccinations vary from state to state, and exemptions may be allowed on religious or philosophical grounds, as well as medical. The government's Immunization Practices Advisory Committee, an arm of the United States Public Health Service, sets guidelines and issues updates on vaccination practices. In addition, the U.S. Public Health Service prepares "Important Information Statements," which are available through state and local health departments, are designed to familiarize prospective vaccinees or their parents with both the risks and benefits of each immunization. Following are the recommended vaccination schedules for infants, children, and three adult age groups.

INFANTS AND CHILDREN

Two months — *First dose DTP (diphtheria-tetanus-pertussis)*; *First dose OPV (polio)*

Four months — *Second doses, DTP and OPV*

Six months — *Third dose DTP*

Fifteen months — *MMR (measles, mumps, rubella)*

Eighteen months — *Fourth dose DTP*; *Third dose OPV*

Twenty-four months — *HIB (Hemophilus influenzae, type b)*

Four to six years *(or up to seven, before entering school)* — *Fifth dose DTP*; *Fourth dose OPV*

Fourteen to sixteen years — *Td (adult dose combined tetanus/diphtheria toxoids)*

For youngsters who haven't received shots at the recommended times, there are alternate schedules. And for special circumstances, such as in high-risk areas, the advisory committee may recommend earlier or different spacing of shots.

How killer diseases can end now

BY MELVA WEBER

they produce a slight risk of actually causing the disease they're meant to protect against. Therefore scientists are seeking ways to induce immunity without exposing people to live viral materials/elements. An answer may lie in the newly developed "anti-idiotype antibody" vaccines, another product of genetic technology. These antibody structures are made through "immunologic sleight-of-hand," as described by *Medical World News* writer Mitchel Zoler. Monoclonals are single-minded, zeroing in on only a specific antigen; but, in successive injections, they can produce analogs, or images of the original antigen, that contain none of the original live protein materials but nevertheless confer immunity. Scientists have commandeered these special traits to produce vaccines that promise not only increased safety from attack by a "wild" infection but a possible range of immunity to variants of a given disease strain. The chemical structure of these vaccines also allows for vaccination of newborn infants, whose immature systems cannot respond to natural antigens. Finally, the anti-idiotype antibody vaccine allows a different approach to vaccines for various cancers, including colon cancer.

MAN-MADE IMMUNIZERS FROM PROTEIN PIECES

Genetic technologists can "read" the sequences of amino acids that form the immune-active segments, or subunits, of virus proteins. Locating an epitope—a place on the surface of an antigen that triggers immune response—scientists have been able to snip out just the immunity-inducing segment and make vaccine out of it. With the formula in hand for the amino acid arrangement of the much smaller "immune zone" of the antigen, genetic technicians can build identical synthetic peptide vaccines out of chemicals. Already approved are vaccines for hepatitis B, Hemophilus influenzae (in children), and experimental vaccines are underway for travelers' diarrhea and tooth decay. Man-made peptide vaccines may need booster substances, or adjuvants, to confer effective immunity; and they'll need a molecular vehicle to carry them into the body—both needs are within scientific reach, say experts. Because they will be chemically stable compounds, peptide vaccines may be suitable for use in places where refrigerated storage is not available.

ONCE-IMPOSSIBLE DREAM: CONTROLLING MALARIA

The most complex, difficult, and challenging effort in vaccine development—and the one with mind-boggling potential for human health and survival in much of the world—is that for malaria, a disease caused by the bite of a mosquito that carries in its saliva a parasite called *Plasmodium*. Barely a decade ago the quest was considered hopeless; today it moves toward realization at a pace faster than its most enthusiastic proponents believed possible.

Even in America, where only a few cases of malaria happen each year and in those cases among travelers who have contracted the disease elsewhere, the problem is of critical importance. In the jet age, geographic distance offers no safety to any country. As long as infectious disease threatens any other population on the globe, it could happen here; and the weapons against malaria—preventive drugs, treatment drugs, and insecti- *(Continued on page 414)*

YOUNG ADULTS, EIGHTEEN TO TWENTY-FOUR

Should complete primary series of Td.
First two doses at least four weeks apart,
Third dose six to twelve months after second,
Booster Td every ten years throughout life.

Should be immune to measles, rubella, and mumps.
A person can be considered immune to measles and mumps if there is a dated record of live-vaccination on or after first birthday, documentation of physician-diagnosed disease, or laboratory evidence of immunity. For rubella, only documentation of vaccination on or after first birthday or laboratory evidence of immunity are acceptible as evidence of immunity (but not documented diagnosed disease). Combined MMR vaccine is recommended for persons likely to be susceptible to more than one of the three diseases.

ADULTS TWENTY-FIVE TO SIXTY-FOUR

Primary series of Td shots as above, if not taken before, and boosters every ten years.

If born in 1957 or later, measles vaccinations, with exceptions as in under-twenty-four group above. But people born before 1957 can be considered immune to measles.
Mumps vaccine may be given to adults, especially males, who are considered susceptible, though most adults have had mumps naturally.
Rubella vaccine is recommended for women of childbearing age and for others who work in places where transmission is likely, such as schools and hospitals. Exceptions, as before, include evidence of immunity.

ADULTS OF SIXTY-FIVE AND OLDER

Td series if not given earlier, followed by boosters every ten years.

Influenza vaccine annually.

Single dose of pneumococcal polysaccharide (bacterial pneumonia) vaccine.

Besides these routine immunizations, selected vaccines and toxoids are recommended for people in special situations. Currently available are vaccines for rabies, hepatitis B, meningitis, cholera, yellow fever, plague, tuberculosis, typhoid, and, of course, smallpox. They may be used in cases of outbreaks, or for workers in high-risk occupations such as laboratory workers who handle infectious materials, veterinarians and animal handlers who may be exposed to rabies, health professionals who may be exposed (and could expose others) to infectious diseases, such as workers in hospitals and nursing homes. Other considerations for vaccinations; life style, environmental situation, travel, immigrant or refugee status, health conditions such as chronic disease or impaired immune status.

FAST-START DRESSING

The day-in/day-out need to "get up, get dressed, get going" is a fact of life for most women. One answer to that need: the season's attractive new real-life dressing. The best, the dressing to count on for nonstop performance, has the season's gentler, more feminine attitude—soft tailoring, pale, pretty colors—and, always, pared-down, perfect "polish." Exactly what you get, *opposite*, in Alfred Sung's ivory silk jacket—longer, shirt-easy—with perfect trousers of beige suede, a little cotton tank. (The top that's big news is very small, and often bare—a tank, a T-shirt, a shell.) Jacket, about $240. Trousers, about $260. Late March at Lord & Taylor; Alfred Sung Shops, Short Hills NJ; Boston; Rich's; Beaton's, Scottsdale AZ. Top, Calvin Klein Underwear....Another knockout example of how pulled-together the season's natural, relaxed separates dressing can be, of how appealing these pale colors are in combination, *this page*: Perry Ellis' sage wool-and-linen jacket—starting from strong-but-soft shoulders, falling in a long easy line; paired with his ivory silk little wrap top (one of a series); and easygoing wool trousers in warm, pink-y beige. Jacket, about $345. Top, about $170. Trousers, about $225. Late February at Saks Fifth Avenue; Rich's; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Higbee's; Marshall Field's; Dayton's. These eight pages: Hair, Ray Allington for Vidal Sassoon; makeup, Cindy Joseph; Michel Voyski. Details, more stores, see last pages of this issue.

Jean Pagliuso

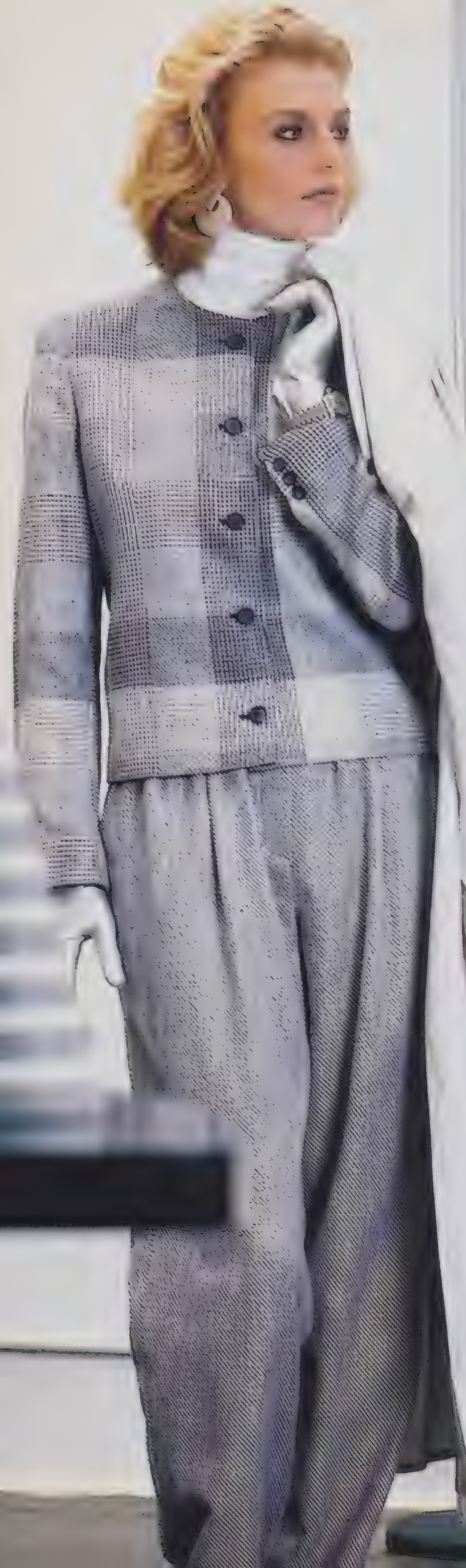
Jean Paglusa

FAST-START DRESSING

In this season of strong sweater-dressing at every level, for every hour, *opposite*, the wonderful look—feel—of a hand-knit cardigan, little silk-y shell, and wool/cotton trousers...in three tones of grey. By Louis Dell'Olio for Anne Klein & Co. Sweater, about $320. Shell, about $180. Trousers, about $210. Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Marshall Field's; Nordstrom, California and Washington; Liberty House of Hawaii (cardigan and shell to order)....In a slightly more structured, but still gentle mood, *this page:* Escada's wide-shouldered, loose jacket and trousers of lightweight, seasonless wool gabardine with a shiny, shimmery silk charmeuse shirt...all in the season's pretty, warm beiges. By Margaretha Ley. Jacket, about $478. Trousers, about $198. Shirt, about $278. Mid-February at Saks Fifth Avenue. Details, more stores, see last pages.

FAST-START DRESSING

Jean Pagliuso



For most active women, this is where the action is—in clothes that are accessible, attractive, that they can reach for any day with confidence. Here, outstanding examples of the genre, starting with, *far left*, an update on the safari jacket in chocolate brown (the warmer end of the spectrum) cotton twill, worn with perfect tan cotton twill trousers. From Anne Klein II. Jacket, about $198. Trousers, about $94. Turnout March at Lord & Taylor. Jacket at Marshall Field's. Pants at Balliet's. . . . And from Donna Karan, *center left*, a soft, long coat-jacket to slide over everything. Here, over her stellar sarong skirt, and the current—sleeveless—version of her stellar body suit. Donna Karan New York. Coat-jacket, about $750. Skirt, about $360. Body suit, about $300. Late April at Bergdorf Goodman; I. Magnin; Holt Renfrew of Canada. . . . Another foolproof way to start the day, *near left*: Frank Smith for Evan-Picone's smaller, shorter, lightly shaped jacket in plaid, and looser, easier pants in a matching smaller tweed. Jacket, about $142. Pants, about $84. Saks Fifth Avenue, NYC; Marshall Field's; Macy's, San Francisco. . . . What most women count on most: a raincoat. The raincoat to count on this season, *right*: Tahari's "trench" with deep sleeves, a drawstring waist, in an appealing putty color. With matching trousers. Coat, about $198. Pants, about $88. Tahari Boutiques, NYC and Newport Beach CA. Details, more stores, last pages.

THE NEW YORK COLLECTIONS

Jean Pagliuso

FAST-START DRESSING

In this new dressing, where coloring is such an important part of the appeal . . . there's nothing more appealing than white! You see it in everything, day and night. *Left:* You see how it heightens the impact of Andrea Jovine's longer, ribbed cotton/polyester jacket and very short, very narrow skirt; here with one of the season's unpretentious tops. Jacket, about $160. Skirt, about $80. Turnout March at Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Nordstrom, Northern CA. Skirt at Rich's. Top, Hanro. . . . Beyond its perennial freshness, its appeal, white extends the day/night potential of any look. *Right:* This damask jacket—longer, lined, collarless, shaped—and straight skirt—have a whole new range in white. By Ron Leal for Betty Hanson & Co. Jacket, about $285. Skirt, about $125. Late February at Lord & Taylor; Nan Duskin; The Union, Columbus OH; John Flynt's, Nashville TN; Auer's, Denver; Liberty House of Hawaii. Details, more stores, last pages.

VOGUE'S last word

On Fashion In This Issue

What works, what makes a difference—when you're dressing for a new season: new turns to polished suits, "essential" sweaters; nighttime pieces that immediately make an attractive change

What works? Two things—immediately—tell quite a lot about fashion at this moment, about what works and what does not. You'll find—in this issue and in this season—newly pared-down tops, a sense of spareness under a suit. There's a definite polish, a lightness, a lift provided by the season's stockings and shoes. All signal (and set up) some dressing changes for spring: dressing that's generally uncluttered, a bit softer, gentler on the body.

A visible difference: By day, the best dressing under a jacket doesn't rely on a shirt or blouse collar but on the laid-back style of a crew neck. With a clean neckline, one that just hits at collarbone, a top like Lagerfeld's (5) keeps a turned-out suit polished-looking, pared-down, but essentially easygoing. An equally effective option: a sleeveless turtleneck like Calvin Klein's, (1), a turtleneck that rises high on the neck. With Calvin's, a side row of small gold buttons adds a bit of extra charm, some subtle ornamentation.

The photographs *above* probably say it best: sweaters are turning up as clear signs of the season, standing on their own, pairing up as new "twin sets," or sliding under jackets. By day or night, the sweater you dress in, come spring, might be in a classic cashmere or a flat jersey knit. It might be as bare as Ralph Lauren's one-shoulder navy cashmere (4) or as body-conscious as a wool jersey bodysuit (3) is from Donna Karan. What the season's best sweaters share, and what you go for, is a certain commonality of thought: a sense of smallness, refinement, a total lack of gimmicks.

"Gentler" dressing, this season, still means "body," clothes with a sense of hold at the waist. Often, that means going with a belt that's classic, as uncluttered as the best dressing; putting a belt about two and one-half inches wide at the waist of a dress, a suit, or a top and trousers. It might be black patent, tooled brown or smooth white leather...or come with metallic shine; with André Laug's gabardine trousers and navy blazer (2), we added the extra pleasure of a belt in stitched gold. Each of these belts has a decided presence; by their look—and by their feel on your body—you clearly know that they're there; but none of them intrudes...or overshadows the real dressing.

Real dressing: In the same way that black pumps and black stockings might have been your day-to-day winter "basics," this spring "basic" may well mean a heeled silver slingback shoe or whitened sheer stockings—a decidedly lighter, fresher look to legs. Silver is giving new punch to everything from strappy leather sandals to flat moccasins, turning out to be the new shoe "neutral" for night or day. City suits often take on a sharper—chicer—edge, we're finding, worn with the season's new versions of spectator pumps: high-heeled, in black and white, the shoes are streamlined, sleek, crisply feminine.

New shoes, shimmered stockings, a wider belt: These elements make a very clear difference when a sweater and trousers become a way to dress at night. At home or a resort, the first order of business: bringing those pieces up to something a bit more "dressed." It's adding the belt that creates a taut waist and brings that small sweater even closer in to the body; stepping into the broadly strapped silver sandals (3) that give trousers or a slinky sarong skirt the lift of a high heel. It's when you add jewelry for evening—not delicate rhinestone earrings but strong, noticeably sculptural silver ornaments, when you go for the larger-scaled or more extravagant jewelry piece—a silver spiral to wrap on an upper arm, a broad three-inch cuff (4), a mass of beads at the wrist or a single overscaled drop earring. For dinner, for a relaxed sort of evening, this sort of dressing in a sweater has a modern ease, but ease with a decidedly polished edge. And that, in fact, could almost be the definition of the best dressing—now or in this coming spring season. ▽

MISSONI

Giovanni Gastel

COOL WOOL
PURE WOOL

NEW YORK 836, MADISON AVENUE

h VOGUE'S HEALTH STYLE

Fat facts—new ideas on maintaining weight loss...anti-cancer habits... coping with sensory overload... a drink is a drink?...sleeping together

BRAIN FOOD

We've all been encouraged to eat more carbohydrates for health, but the effects of carbohydrates on mood may add a whole new dimension to the way we incorporate them into our diet.

In a series of three studies observing the effects of carbohydrates on behavior, researchers at Texas Tech University found that women even more than men experience feelings of drowsiness after ingesting carbohydrates, that it makes little difference whether these carbohydrates are sweet or starchy, and that both sexes over the age of forty report trouble concentrating after eating primarily carbohydrate meals.

"We think this happens because carbohydrates set up a chain reaction by triggering the secretion of the hormone insulin. Insulin causes a majority of the amino acids to leave the bloodstream and enter the muscles, allowing the amino acid tryptophan to make a quick and unobstructed journey through the bloodstream and into the brain. There, tryptophan increases the manufacture of serotonin, the neurotransmitter involved in putting us to sleep," says Bonnie Spring, Ph.D., professor of psychology at Texas Tech.

If you'd prefer to be at the peak of your mental performance after lunch, Dr. Spring recommends mixing protein and carbohydrates in order to introduce other amino acids that compete with tryptophan (see box).

Of course, if you would like to calm down or hasten sleep, downing carbohydrates may be helpful. "If you think you might have trouble falling asleep after a late meeting or in a strange hotel, a carbohydrate snack such as 30 grams of low-fat crackers, bread, or a muffin can help," suggests Judith Wurtman, Ph.D., a research scientist in M.I.T.'s Department of Applied Biological Sciences.

The sleep-inducing tryptophan can be taken directly, but Dr. Wurtman cautions it should be done under a physician's guidance and only after thorough medical testing. "Do not self dose from a health food store because tryptophan has marked side effects such as dizziness and light-headedness," she warns.

Putting the food/mood theory to work...Choose a lunch with fairly equal parts carbohydrate and protein to boost energy, stave off a 3:00 slump. Examples of an ideal stay-alert lunch: a turkey sandwich, meat-filled tortellini, sushi or sashimi with rice. At dinner, shift the balance to high carbohydrate, low protein—pasta primavera, zucchini lasagne, sesame noodles, for example—to soothe edginess, prepare for sleep.

A WINNING WALK

The secret to making a positive impression and perhaps even gaining a more positive attitude may be in your walk. A recent study of the walks of men and women by Sara Snodgrass, Ph.D., assistant professor of psychology at Skidmore College in Saratoga Springs, New York, attempted to link various personality traits and moods to different walking styles. Her findings: "People whose personality tests indicated they were friendly, confident, and independent tended to take longer strides and swing their arms more than people who tested as being meek or melancholy. A short-strided, shuffling gait was matched with those who were unassertive and unhappy on personality tests," said Dr. Snodgrass. If a person's walk reflects her mood, can adding a long stride or arm swing actually make her feel more confident and happy? Yes, according to Dr. Snodgrass's experimental data, a lively walk can buoy up mood.

CARBONATED VITAMINS

If the fact that Americans consume more soft drinks than they do water seems at odds with our national obsession with health, one soft-drink manufacturer is hoping to resolve that conflict. Diet Squirt Plus, a low-calorie, caffeine-free, vitamin-fortified soft drink, provides 50 percent of the Recommended Daily Allowances for vitamin C; 10 percent of the RDA for biotin, niacin, B6, B12, and pantothenic acid in a twelve-ounce can. Do we really *need* a vitamin-fortified soft drink? "If a woman doesn't get enough nutrients from foods, she's better off with a complete vitamin and mineral supplement than with the limited sprinkling of nutrients supplied by this soft drink," said Judith S. Stern, Sc.D., professor, department of nutrition, University of California, Davis. "While a woman shouldn't turn to this product for nutrition, there's probably no harm in consuming it—and no risk of vitamin overload—if she prefers its taste to other soft drinks. Still, I'd rather see her drinking water."

Freedom from pain

Good news: pain-free living seems to go hand in hand with good health habits. People who exercise three or more days a week, drink little alcohol, and neither smoke nor watch television were found least likely to report headaches or back, muscle, and joint pain, according to the "Nuprin Pain Report" based on a survey by Louis Harris & Associates in consultation with Richard A. Sternbach, Ph.D., director of the pain treatment center of the Scripps Clinic and Research Foundation. Also cheering: those who believe they have control over their health report less pain than people who feel doctors and other "outside forces" are responsible for their well-being. Confirming other studies: incidence and severity of pain are associated with the level of stress.

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Cancer prevention: What to do now to lower risk

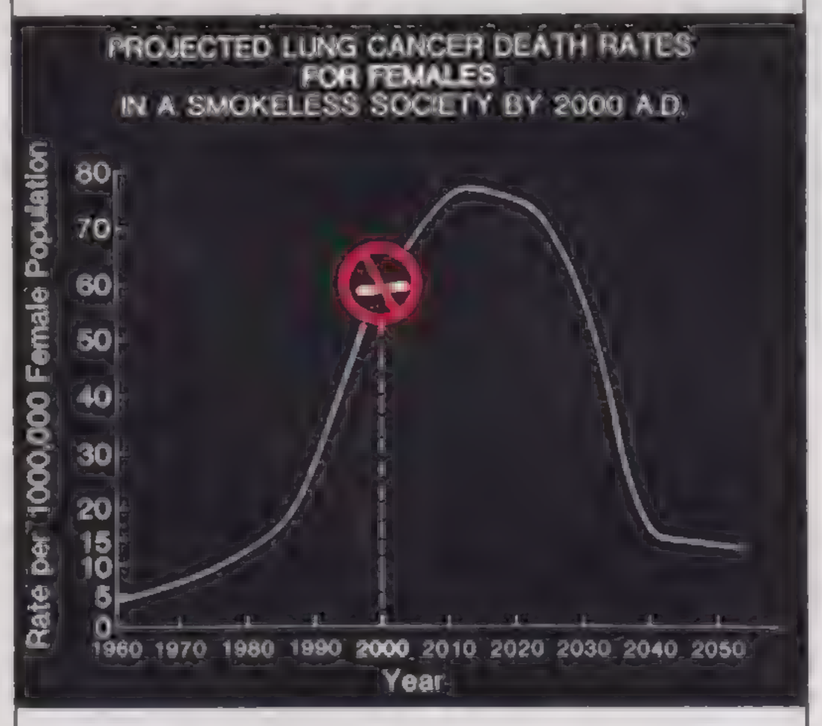
Last year, 1985, marked another first for women: this was the year lung cancer surpassed breast cancer as the leading cancer killer of women. Hardly a surprise; doctors have been predicting this grim event for nearly two decades. Also alarming: diet follows behind smoking as a cause of cancer, but we have no precise definition of an anti-cancer diet.

Lung cancer causes 126,000 deaths each year, or 25 percent of all cancer deaths. What's most tragic: over 80 percent of these

Diet is second only to smoking as a determinant of cancer. Stopping smoking can prevent most lung cancers; diet's role is less certain

are caused by cigarette smoking—a voluntary activity (and one that contributes to cancers of the larynx, bladder, pancreas, esophagus, and oral cavity as well). "The figures are most striking for women," said Memorial Sloan-Kettering Cancer Center thoracic surgeon William G. Cahan, M.D., at the American Council on Science and Health's "Perspectives in Cancer Prevention" seminar. "Lung cancer rates rose 276 percent for women between 1952 and 1979 compared to 167 percent for men." Dr. Cahan's chart (*above, right*) dramatically illustrates how many lives could be saved if every woman stopped smoking by the year 2000. He projects that after ten to twenty years rates would drop and continue dropping.

A staggering 90 percent of cancers may be caused by life style, and "diet is probably second only to cigarette smoking as a determinant of cancer in the United States," according to Walter C. Willett, M.D., Harvard University epidemiologist. Unfortunately, a true anti-cancer diet is years off. "The issue is very complex; we will probably never reduce to zero the 30 percent of cancers



related to diet." (A new test, the Ames assay, can identify natural carcinogens in foods. Future research could define desirable levels of these substances to minimize risk.)

Diet changes that may reduce risk now:

- Avoid excessive calories. "Obesity is linked to breast, endometrial, and gallbladder cancers," said Dr. Willett.
- Cut fats. A diet high in fat may increase risk of colon and breast cancers.
- Up fiber. In one estimate, if the fiber in the American diet doubled to 30 grams a day, colon cancer would fall 30 percent. Fiber-rich cruciferous vegetables—cabbage, broccoli, Brussels sprouts, cauliflower—contain indoles, which may also be protective.
- Limit alcohol consumption.

The importance of vitamins and minerals as cancer-deterrents is less certain. The American Cancer Society recommends increasing intake of fruits and vegetables high in vitamins A (carotene) and C to cut risk of gastrointestinal and respiratory cancers. A protective role for vitamin E has also been suggested. However, a recent Harvard study may weaken the case for these vitamins: no difference in blood levels of vitamin A or E was found between a group of people who developed cancer and those who didn't. As to vitamin C: "Right now, the publicity is greater than the evidence," said Dr. Willett.

A new study reported in the *Lancet* indicates that proper amounts of vitamin D and calcium may decrease risk of colon cancer.

The mineral selenium reduces malignancies in animals; but as it is toxic in high doses, supplementation is not yet recommended.

Though he expects more answers to come over the next five to ten years, Dr. Willett sums up, "Right now the relationship between food and cancer is not sufficient to serve as a basis for strong dietary recommendations." —SANDRA DONAHUE

EDITOR'S NOTE: *To educate more people about steps that can be taken to reduce the risk of cancer, the American Cancer Society (ACS) recently began offering workshops called, "Taking Control." Contact your local ACS affiliate for information.*

If you're ready to quit smoking, but need help, aversion therapy may be the answer. The Schick Center for the Control of Smoking aims to destroy the desire to smoke in five one-hour sessions. For forty minutes the smoker puffs up to twenty cigarettes without inhaling. Attached to her forearm is a "habit helper machine," which delivers a tiny shock each time she raises her arm to smoke. During this intensified smoking, senses are focused on what is unpleasant about smoking: bad taste and smell, watery eyes, stained fingers. Result: a complete attitude change—one year later 80 percent report they are still smoke-free. Clinics are in California, Texas, and Washington state. For more info: 213/470-7468.

Sleeping Together

When a woman and man share a bed, is their sleep affected? Yes, says one poll—and with mixed results. While both sexes report fewer problems falling asleep when married than single, women sometimes come out on the losing end of the marriage bed. One reason: women are more than twice as vulnerable as men to middle-of-the-night awakenings due to their partners' snoring or body movements. Are separate beds the answer? Maybe not, more women than men experience sleep problems in an unfamiliar bed.

Spa Follow-Up The new focus at top spas: on helping women and men to continue the positive life-style changes begun during a spa stay once they get home. At Tucson's Canyon Ranch, each guest can set up an "exit interview" reviewing the accomplishments of the spa visit and outlining goals for the next year. Each month, a reminder of those goals plus a request for a health-habits update is mailed to former guests, followed by quarterly telephone conferences with a spa staffer. Added motivation: the *Canyon Ranch Cookbook* and exercise videotapes (write to the Canyon Ranch Stores, 8600 E. Rockcliff Rd., Tucson AZ 85715).

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Your diet: on the fat track

BY JUDITH S. STERN, Sc.D.

Any woman who has ever lost weight knows from experience that those pounds can be difficult to keep off. For years, we blamed the failure to maintain weight loss on faulty willpower. Now, there's a biological explanation.

John D. Brunzell, M.D., of the University of Washington School of Medicine at Seattle, has evidence that an enzyme found in fat cells—lipoprotein lipase (LPL)—may be responsible for sabotaging weight-loss efforts. By removing fat from the blood for storage, LPL encourages fat cells to "fill up."

LPL's activity—grabbing fat from the blood—is elevated in many overweight people. At a Toronto meeting of the North American Association for the Study of Obesity and the American Diabetes Association, Dr. Brunzell reported that in people who maintained a weight loss of an average of thirty-five pounds, LPL activity was three or more times higher than in normal-weight people.

LPL seems to play a role in carrying out the genetic program for obesity. Vassar College's M.R.C. Greenwood, Ph.D., has shown that, in genetically obese rats, LPL activity is elevated before the rats become visibly overweight. Limiting food intake of these rats from birth does not decrease LPL activity.

LPL's behavior may be gender-specific: its activity is greater in the hip area of women than it is in men; it is superactive during pregnancy (a time when women normally—and healthfully—gain fat); and, while LPL activity normally increases and decreases during the menstrual cycle, it doesn't decrease in overweight women with large hips, contributing not only to obesity, but to these women's tendency to deposit weight in their hips.

Drs. Greenwood and Brunzell speculate that highly active LPL tends to keep the overweight fat. Under some conditions, exercise may decrease activity of LPL in fat cells.

Not only does LPL work against the formerly overweight; but metabolism, too, seems to impede efforts to maintain a weight loss. Dr. Brunzell found that, after they lost weight, patients required about 20 to 30 percent fewer calories to maintain their reduced weight than they did to stabilize their heavier selves. Although it's controversial, some experts believe that exercise can reverse this drop in metabolism.

One more stumbling block in the attempt to keep off lost weight: food preferences. We know that overweight people have a "fat tooth"; they prefer higher concentrations of fat (34 percent) and lower percentages of sugar (5 percent) in cream compared with normal-weight people, who opt for 21 percent fat, 8 percent sugar. Reports by University of Michigan's Adam Drewnowski, Ph.D., reveal that the "ex-obese" have both a fat tooth (35 percent) and a sweet tooth (10 percent). If these people give in to their fat and sugar cravings, they would easily regain any lost weight.

Why do some people overeat? The answer may lie in a compound that occurs naturally in the body. Sarah F. Liebowitz, Ph.D., and Glenn Stanley, Ph.D., research scientists at Rockefeller University, recently reported, at a meeting of neuroscientists at San Antonio, that when they injected in the brain very small amounts of Neuropeptide Y—a compound made of amino acids found in high concentrations in the hypothalamus—rats increased their food intake more than three-fold. We may discover that binge eaters have exceptionally high levels of Neuropeptide Y.

What makes us start a meal? Biochemically speaking, Arthur Campfield, Ph.D., Northwestern University Medical School, thinks a short drop in blood glucose gives us the signal to eat a meal about twelve minutes later. Dr. Campfield, basing his theory on convincing research with laboratory rats, found that when blood-sugar dips occurred, all the rats ate. When Dr. Campfield waited six minutes after blood glucose returned to normal—instead of feeding at the initial drop—the rats did not eat for another hour, when blood glucose dropped again. In humans, this is the equivalent of skipping lunch and not eating until dinner. One caveat: certain tempting foods seem to provide an even more powerful impulse to eat than do blood-sugar levels; rats ignored their own biochemistries when offered potato chips and cookies.

We may someday be able to target drugs to help overweight people establish a normal meal schedule. Meanwhile, the next time you get the urge to eat between meals, try waiting twenty minutes; maybe, like Dr. Campfield's rats, you too won't be hungry.

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis.*

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h VOGUE'S HEALTH STYLE

your well-being

BY BARBARA LANG STERN

"Imagine going through life with an amplifier built into your nervous system—every reaction magnified, bombarding you with unremitting sensation. Welcome to the world of the Very Low Screener," write Robert M. Bramson, Ph.D., and Susan Bramson in *The Stressless Home* (Anchor Press/Doubleday).

"Screening" is a term psychologists use to describe people's sensitivity to stimuli, explains Dr. Bramson. The more acutely you're aware of and react to sensations (sounds, smells, the fabric touching your skin), and to people (entering or leaving your area; their moods, tempos, feeling); the less you screen *out* any stimuli, the lower your screening level. Nuisances can drive low screeners crazy, but many things give them intense pleasure.

Most people fall within the broad middle range of moderately low to moderately high screening. Very high screeners have efficient filters instead of amplifiers attached to their nervous systems. Only strong stimuli catch their attention or provoke a reaction. You can walk into a room, or speak, and a high screener may not look up! High screeners concentrate well, but they often miss some of what's going on. They can be hard to reach; out of touch with their own emotions and others'.

Women more than men tend to be low screeners. It's a source of our intuition, and the admonition we hear, "Oh, don't be so sensitive." Not known is the degree to which this difference between sexes is biological (babies are *born* with various screening levels) or influenced by experience and social conditioning. Women possibly developed greater biological sensitivity because it helped them recognize nuances in the infant's cry and avoid dangers to the baby and themselves. But cultural pressures also cause girls to keep their screening as low as possible, to increase awareness so they can be good, sweet, helpful, and sympathetic to others. Boys may maximize innate screening abilities to conform to the male stereotype of the strong, silent, controlled, and controlling individual. The gender difference is established by the late teens according to tests done by Albert Mehrabian, Ph.D., of undergraduates at University of California, Los Angeles.

Individuals also develop special sensitivities based on personal history, goals, interests. A high screener who doesn't register the discord at his dinner table may instantly spot a business colleague across the restaurant. Awareness frequently is idiosyncratic. But Dr. Bramson offers useful generalizations:

- Your screening tendency is heightened by stress. If you're a somewhat low screener, you've noticed you're more sensitive when you're tired or upset. But you may not realize that in the same circumstance, a high screener automatically becomes less sensitive, empathic, reactive. Realizing you're moving in opposite directions can help you to understand each other's behavior, modify your own.
- If you're trying to get through to a high screener, emotionality and provocation are least effective: he or she will just start screening more under the pressure. Understatement is the best bet to penetrate such insulation. Use in business as well as personal situations.
- You *can* benefit from the higher screener's steadiness: when you're "low," he or she can reassure you. In return, don't expect her or him to soar as high or as quickly as you do.
- As a general tactic, don't complain to a high screener about things he or she can't change and hasn't noticed! When appropriate, take action yourself: *you* ask the airplane flight attendant to speak to a nearby cigar smoker.
- The lower your screening level, the more easily your system gets overloaded with incoming stimuli and outgoing reactions. Limit your commitments; set priorities. Whereas high screeners achieve a degree of isolation and peace by filtering out things and people, low screeners need time alone, time to do nothing. You'll also benefit from becoming expert in many forms of relaxation.
- The higher your screening level, the greater your chance of missing important information. Arrange times and means by which others can reach you. Ask questions, listen to answers (and complaints!), so the attitudes, feelings, and insights of those you live and work with can get through to you. By empathizing with others and expressing yourself more fully, you may increase your capacity for joy and intimacy.

How "reactive" are you? Dealing with people who have less (or more) awareness

Q A

What's in a drink? an alcohol assessment . . . CPR—the life-saving advantage . . . bull's-eye for drops

Q I've always thought that beer and wine had less alcohol than hard liquor. Now I hear that a serving of each contains equivalent amounts. Is this true?

A The claim you're referring to appears in an advertisement by Joseph E. Seagram & Sons. It states that twelve ounces of beer, five ounces of wine, and one and one-quarter ounces of liquor contain equivalent amounts of alcohol. While the Seagram equation is accurate (and was approved by the Bureau of Alcohol, Tobacco, and Firearms, a regulatory arm of the United States Department of the Treasury), it does not address the complicated issue of alcohol's effect on the body.

The truth is, all alcohol is not absorbed at the same rate. "Wine may reach the bloodstream more slowly than distilled spirits, not because of some quality in the wine itself, but because people tend to take wine with food, which delays gastric emptying," says Charles Lieber, M.D., director of the alcohol research and treatment center at the VA Medical Center and professor of medicine at Mount Sinai School of Medicine, NYC. "When liquor is mixed with a carbonated beverage, it may travel faster into the bloodstream than noncarbonated drinks." Alcohol's effect on the body also depends on the rate at which a person drinks. And some drinks, such as wine, may be more conducive to slow sipping than others. For example, "people may drink a sweet mixture faster than they would unsweetened alcohol," says Dr. Lieber.

Alcohol absorption also depends on the individual. Different people absorb alcohol at varying rates based on body weight. Also, alcohol may affect a person differently on different occasions. The same drink may become more "potent" when the drinker is euphoric, depressed, or under stress.

While there is no standard of alcohol absorption, "the Seagram equation provides a good general guide," says Allan Luks, executive director of the Alcoholism Council of Greater New York. Most healthful: drinking in moderation, if at all.

Q I have heard a lot about CPR training. Is it really worth learning? If it is, where can I find a class in my area?

A Experts agree that CPR (cardiopulmonary resuscitation) can definitely enable a lay person to help save a life. In one study in the Los Angeles area, 22 percent of heart-attack victims who received CPR from a bystander before an ambulance arrived survived, compared to just 5 percent of those whose rescue efforts were delayed until the arrival of paramedics. Similar studies have led experts to estimate that fully one-fourth of "sudden death" victims—who lose breathing and/or heartbeat due to disease or accident—would still be alive if someone had immediately administered CPR.

Despite these impressive statistics, 70 percent of U.S. adults have still not received CPR training—and many of those who have are unaware that experts advise taking an annual refresher course. Experts especially recommend that anyone who lives with another person who has a history of heart disease learn the technique.

In an effort to make CPR training more accessible, the New York Heart Association has sponsored *CPR: It's About Time*, a one-half hour training film. In tests of over two hundred and fifty previously untrained volunteers, the film proved valuable in teaching 43 percent of viewers to successfully perform the steps needed to save a life. Also available on videotape, it can be rented in NYC, purchased elsewhere. (Contact New York Heart Association, 205 East 42 Street, NYC 10017.) To locate a CPR class, check with a local hospital or the American Red Cross.

Q I have never been able to squeeze in eyedrops without the solution's running down my cheek. Is there a fool-proof method?

A A quick system to get eyedrops where they belong (from Lawrence Galton's *1001 Health Tips*, Simon & Schuster):

- Start with drops that have been cooled in the refrigerator; then you'll feel them if they miss their target.
- Gently pull lower lid away from the eye at a right angle, forming a pouch where drops can collect.
- Squeeze in drops.
- Immediately look down and slowly close the eye for a minute or two.

Be sure not to touch the dropper to your eye, lid, or lashes, where it could become contaminated. For the same reason, don't share drops with anyone else, and dispose of all solutions after about two years.

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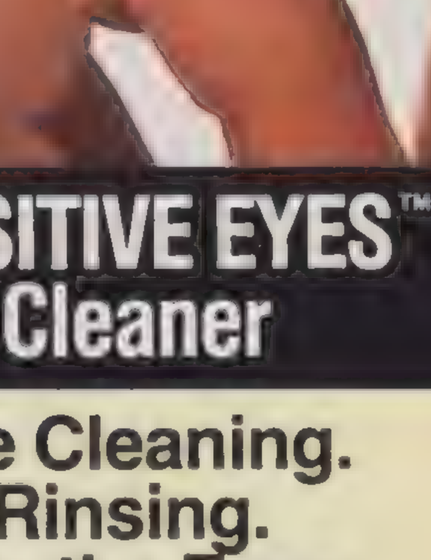
In clinical tests SENSITIVE EYES Daily Cleaner was proven **virtually irritation-free.**



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THE NEW SPAIN

(Continued from page 356)

Pilar Miró, who in addition to being a filmmaker is also director general of the Institute of Cinematography, emphasized the importance of making one's statement in work rather than in demonstrations.

Spanish women are also making their marks in business. Encarnación Gómez-Monche (known to her friends as "Chon"), managing director and president of Elmu Laboratories, a leading pharmaceutical company, put forth the idea that the reason Catalan women seem so free is "perhaps because we live near the sea, which gives us a sense of adventure and escape. Or perhaps it is because Catalonia, especially Barcelona, traditionally has been the most European part of Spain." Another reason for their independence may be that Catalan women retain their own inherited and earned money independent of community property laws governing the rest of Spain. "Chon," a dynamic, high-spirited blond, has had five children, a typical family for women of her generation.

Women starting their families now, like thirty-nine-year-old Catalan sculptor Susana Solano, who welds massive steel forms, tend to limit their families to two or three children. As the life styles of their mothers gradually change, so do the ambitions of little girls, like the three daughters of Carmen and Manuel Domecq, who live in a gracious palace in Jerez, the city from which derives the name "sherry." As we walked through the old winding streets of the Andalusian town, the Domecq girls, who all speak English, talked of their plans to study abroad, especially in the United States, to learn to use computers and pursue careers.

Sitting in an outdoor fish restaurant on the beach in Tarifa, the southernmost point of Europe, with painters Soledad Sevilla and Chema Cobo, we spoke of the new spirit in Spain. From Chema's studio, one sees the straits of Gibraltar and, in the distance, the coast of Africa. I am fascinated with my friends' ironic sense of self-criticism. "Spain," Chema muses, "is for the first time in history, in the process of encountering itself." This capacity for self-criticism is balanced by a pride in the accomplishments of such Spanish creative geniuses as the poets and playwrights and painters of the *siglo de oro*, the nation's "golden" seventeenth century, to modernists like Gaudí, Picasso, Gris, Miró, Dalí, *et al*.

Spain may also play an increasingly important political role. The government of Felipe González has opted to join the European Economic Community, an indication that Spain no longer wishes to be distinct from the rest of Western Europe. Shifting from his former opposition to NATO, González now advocates that Spain remain in the organization to secure its ties to Western Europe. Spain's membership in NATO will be decided in a referendum next month.

A member of the opposition party, the Alianza Popular, banker Carlos Ferrer Salat, whom many in Spain see as a future political leader, is unequivocally pro-NATO. "Belonging to a good military defense system is absolutely essential for a country. If Spain belongs to the European Economic Community, and clearly to the Western system, it is logical to belong to its military defense system, that is, to NATO," he states. "Spain was an isolated autocratic country until 1959. Since then Spain has made a spectacular effort to open up to the world. This has completely transformed the economic system, habits, and customs of the country."

When I thought of how much Spain had changed since the death of Franco ten years ago, I remembered the words of publisher Jesus de Polanco. "Obviously, the area where there has been the greatest change in Spain is the area of communication. Franco's Spain experienced enormous internal changes, but everyone was prohibited from talking about what occurred. *El Pais* was first published on May 4, 1976—about six months after Franco's death. We had the great opportunity of breaking the old molds."

Pilar Miró similarly described the history of Spanish film as the history of censorship. I spoke of my admiration for the satirical comedy of Pedro Almodovar, *What Did I Do To Deserve This?*, which recently had a long run in New York. "Ten years ago," Pilar informed me, "that film could never have been made. It has had an overseas success, but it is typically Spanish—very absurd, very realistic. It is hard, cruel, funny, critical."

> La movida—the movement—a wild mix of vanguard art, pop music, and fashion that has Madrid rocking all night

I observed that Almodovar seemed influenced by Buñuel, and Miró replied, "I don't know if we feel Buñuel's influence or if it is just that all Spaniards are somewhat like Buñuel, who is the most Spanish filmmaker, even though he worked in exile in Mexico. The Spanish character, like Buñuel's or Goya's, is tremendously contradictory. Look what happens to the *torero* in a bullfight: the audience can go into an ovation of wild applause, lifting the bullfighter on their shoulders. Five minutes later, they want to kill him."

I was fascinated with how many times the bullfight metaphor came up in speaking with Spaniards of all ages. It remains a central metaphor for the life-and-death struggle. Not considered a sport, bullfighting is somewhere between a ritual and an art form, and Spaniards continue to be passionately involved in its spectacle and drama. Interestingly, the first film by Pedro Almodovar to receive a subsidy under the new system of government support for Spanish movies is *Matador*, the story of a bullfighter who goes mad.

Spain's modern attitude is perhaps best expressed by such government support for film, the quintessential modern art, and by *la movida*—the movement—a wild mix of vanguard art, pop music, and fashion that has Madrid rocking all night, and whose beat seems to come up from the sidewalks during the day. The exiles who fled Franco, like political scientist Francisco Ayala, Velázquez scholar José Lopez-Rey, and poet Rafael Alberti, have returned to find themselves heroes. They, too, are as much a part of the Madrid scene as *la movida* and the chain of teen boutiques called Don Algodon founded by José "Pepe" Barroso, an entrepreneur still in his early twenties.

There is a heady sense of freedom filling the air these days in Spain. And everybody seems to be having such a good time, from the artistocrats holding elegant *flamenco* dancing parties on their country *fincas* to the kids (who also dance *flamenco* when the occasion demands it) rocking to the beat of hip Spanish groups with names like *Golpes Bajos* (Low Blows), *Mercado Commun* (Common Market), and *Gabinete Caligari* (Caligari's Cabinet).

"Let's face it," my taxi driver interrupted my reverie. "We have to choose between you Americans and the Russians. All the Russians bring is a lot of boring propaganda. You Americans," he winked at me, "you bring *pesetas*. And that is what we need because we Spaniards know how to work. Nobody put us back on our feet after the War but ourselves."

The taxi driver made me think of my friend, the Catalan painter who took the name of Zush when Franco had him locked in a mental hospital. With the kind of ironic black humor that has enabled Spaniards to survive the most difficult times, he satirizes the extremes to which the Spanish spirit of individualism can go in the name of autonomy. Zush decided to create his own country, the Mental State of Evrugo. Now he has his own passport, flag, money, and stamps. "The point of passing through Evrugo," he explained, "is that then you are free to set up your own personal mental state."

Zush reminded me of Miró's saying that a Spaniard does not need to be a Surrealist because he is already irrational. Spain, I think, does not have to strive much to be modern. Because of its historical self-consciousness, it was born modern: skeptical, ironic, and self-critical. "Oh, this is a heavy thing for us now," Zush said (he talks in a weird argot he learned watching American movies and living in New York). "You know, we are the bridge between Europe and Africa; we are the bridge between Europe and America. This is a big responsibility to live up to." This sense of moral responsibility, together with the thrill of discovering the distractions and entertainments of contemporary life, is what still sets Spain apart and gives it force of character.

Some Spaniards have already achieved worldwide recognition, like opera stars Placido Domingo, Victoria de los Angeles, and Montserrat Caballé, and architects Rafael Moneo, dean of the Harvard School of Architecture, and Ricardo Bofill, who works in Paris and New York as well as in Barcelona. Spain today is simply bursting with talent and creative energy determined to marry tradition with innovation. These are the ingredients for a true Renaissance—precisely the process of reawakening that Spain is now experiencing. ▽

A HOUSE IN THE COUNTRY

(Continued from page 368)

hanging around the living room. It's a gentle esthetic dictatorship: the days are numbered for objects that do not conform. The telephone, for instance, that was installed in her absence, is beigy and klutzy, and will be substituted soon. Pellé's obsession has to do with finding the "right thing," from a book on a bedside table to the pattern of the fabric on the wall.

The fate of her bedroom was determined by a gilded crown of feathers, found in an antiques shop in Venice, that she placed atop her canopied bed; she jokingly refers to the room as an "Homage of America to France." The fabric wall covering and curtains depict a group of American Indians wearing similar feathered headdresses, presumably offering gifts to some arriving French soldiers.

The choice of theme is somewhat autobiographical: Pellé spent almost all of her life in Orléans, which had a nearby American army base until 1961, and as a result is well-versed in the American way of PX's and ice-creams and the 'fifties passion for saddle shoes, bubble hairdos, riotous petticoats, and Nile-green Chevies. It made her upbringing mildly schizophrenic, coming as it did after three years in a perfectly gothic-sounding boarding school in the Auvergne, where going to bed each night meant a lugubrious twenty-minute trek through snow and wind in steep narrow passes even a goat might have balked at. She told herself, like Zola, "One day I will escape from these cold waters." Well, if it is true that rigors build character, Marie-Paule Pellé's determination must have been hatched in those days of chilblains and repression. It taught her, too, in sharp contrast to her mother's decorative flair, which she unconsciously absorbed, the art of spartan living.

Marie-Paule arrived in Paris at the age of nineteen with a toothbrush and put herself through art school with a series of part-time jobs, ranging from baby-sitting to providing tourists with information about cities she had never visited. Her first apartment was to remain empty for years, except for a Man Ray lamp, a bed, and a telephone, until Charlotte and Simon, the children from her marriage to an Orléans businessman, Michael Flossaut, came to live with her. "Children," she says, "are not prepared to live in a void. Decoration was a way to educate their eyes."

Yet even now, you feel Pellé could just as easily live in a cell as surrounded by the tongue-in-cheek eighteenth-century décor of Le Masnay. She says in fact, "All you really need is to eat, sleep, and have light: the normal, human necessities." Still, it took twelve years of intense work to get the house into its present shape, because every space had to wait for a *"coup de foudre"*—the object or idea that would release "a situation, a space, a given moment."

Pellé's definition of interior decoration is linked to set design—and she has the meticulous eye for detail of Visconti in certain films. The feeling of a set is also in the way she has of placing clues, of having every object mean something: her fixation on the eighteenth century is given away not just by the furniture, but also by touches such as a portrait of French poet Chateaubriand or of Goethe. As an homage to Goethe, perhaps, everything in her plan conforms to a code of elective affinities. You can even begin to wonder whether the dead oak tree at the end of the lawn, which seems lifted out of a Caspar-David Friedrich painting, was placed there on purpose. Pellé denies this but in the same breath confesses that she will leave it there as long as it doesn't threaten to keel over.

Even the dog, a squat black and white hound, is not free from fitting esthetic connotations. Son Simon, who is fourteen and speaks with the propriety that only French schooling seems able to hammer into young heads, explains in an authoritative tone that "Ouzo" (or "Ooze" for expediency) is a cross between a papillon and a dalmatian, but Pellé waves his genetic analysis aside, saying proudly that it is just a *"chien Louis XV"* and the miniature paws, turned out convincingly, would seem to support this thesis.

As you come into the kitchen, Simon is sitting in front of the hearth, staring raptly into the fire: *"Pyromaniaque,"* Marie-Paule informs you, carefully preparing a steamed trout, following a recipe given to her by French chef Michel Guérard. She snaps the door shut, seeming to care not at all that the folds of her green-tea gold raw-silk kimono almost follow the fate of the fish. She brushes an imaginary strand of hair off her forehead with the inside of her wrist, and in a majestic unruffled choreography turns her attention to the platoon of little chèvre cheeses. These will be made to smolder a bit in the heat (but not so much that they lose their perfectly rounded silhouette) before finding a temporary resting place on a bed of exotic greens chosen according to some pretty strict guidelines of fragrance and looks. Nothing that wilts and curls and needs to be mutilated to fit into a plate makes it past the vegetable stand of the nearby village of Charité into the kitchens of Le Masnay.

And yet, in spite of all the hedonistic rigors, Pellé's skill lies in making everything appear quite natural, as if it just happened. As at the theater, you forget the set and plunge into the plot and the characters. There is nothing of the museum about the place; and some irreverent combinations, like a Marimekko fabric of Japanese faces on a Louis XV chair, clearly tell a tale of *divertissement* rather than show.

Solid, determined, and serene, Marie-Paule Pellé could only have introduced psychoanalysis into her life in the shape of a couch she bought at the Porte St. Jean at Tarascon in Provence. Reclining furniture plays a prominent role at Le Masnay: the *duchesse brisée* ("broken duchess"—an armchair with a separate footstool) in the living-room, the camp-beds used as chaises longues on the lawn, the womb-like embrace of canopied beds and beds in alcoves. For all her meticulous masterminding, Pellé is a sensualist. She refers to the eighteenth century for its enlightened extravagance: "Luxury, then," she says, "meant transporting ice from Mont Blanc to the heart of France; it was also the pagoda of the Duc de Choiseul in Chanteloup, or the glacière of the Désert de Retz near Paris: monuments of egoism." She appreciates the concept of luxury as an almost heroic attainment of the inaccessible—the luxury of ingeniousness rather than that of economic largesse. ▽

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KRIS KRISTOFFERSON

(Continued from page 359)

finished three years as a helicopter pilot in Germany and was on his way to a teaching position at West Point (in English Literature) when, on an impulse, he decided to look up an army friend's cousin in Nashville, a publisher of country music named Marijohn Wilkins, and give her some of his tapes.

"She showed me around," he told me in an interview. "And the life was so free, so exhilarating, after what I'd been used to—I couldn't resist."

He gave himself a year. "One day, my brother came to town, a proper, respectable guy, and he said, 'When are you going to do something you can *do*?' "

Kristofferson smiles wryly. "And I thought I was doing pretty good. I was writing songs and that's what I wanted to do. And the songs were good. There was a bunch of us, a sort of underground of writers. Willie Nelson was our hero. We thought we were great and if we weren't selling it was because we were too good for the market."

Not making it commercially wasn't regarded quite so triumphantly in all quarters; his first wife divorced him.

For the next four years, working as a janitor and bartender, Kristofferson wrote the songs he loved to write and only very gradually began to sell some. The turning point came in 1969 at the Newport Folk Festival when Johnny Cash, who had bought some of Kristofferson's songs, decided to send him onstage to sing them himself. Disheveled and not quite sober, he went before an audience of ten thousand and sang "Me and Bobby McGee." To his amazement, he loved performing and began doing the folkie clubs and recording his own songs. In 1970, he won the country-music industry's best-song award for the dirge-like "Sunday Morning, Coming Down," though his appearance at the Grand Ole Opry House was greeted somewhat coolly by the conservative Nashville establishment. With his long hair and hippie reputation, he represented the renegade wing of country music, a generation whose songs, influenced by the mournful rock sounds of Bob Dylan, were, Kristofferson believes, purer, closer to the heart of country music than the glitzy and increasingly homogenized version reigning at the time.

His movie career got off to a stumbling start in 1971. Harry Dean Stanton, who was singing Mexican songs at a bar where Kristofferson was performing, said, "Hey, there's a film we could play in together," so they went for a test. The movie, *Cisco Pike*, was about a drug pusher who gets blackmailed and the only thing memorable about it was its cast: Kristofferson, Stanton, Gene Hackman, and Karen Black.

Mazursky's *Blume in Love* was a significant step, and it was Mazursky who told Kristofferson about the *Alice Doesn't Live Here Anymore* project by a then-unknown director, Martin Scorsese.

"I was very nervous about the role," Kristofferson says, "especially the part where I had to come down on the kid [Alice's bratty son]. So what I did was go through the script and scratch out all the directions. If it said 'he said angrily,' I just took out 'angrily' and said it the way I would have said it."

> He seems to be a man with an almost feminine vocation for the emotional life

Shedding the adverbs is an apt metaphor for the life of a man who has found himself by a process of elimination, by a rejection of artifice and false emphasis. Although his lyrics are marked by surprising wit and sophisticated rhyming, assonances and dissonances, there's little fuss and fury in his singing style and his songs as a whole tend toward understatement. "Freedom" in his classic "Me and Bobby McGee" is "just another word for nothin' left to lose."

Yet freedom also meant intermittent failures, depressions, dalliances (Joplin, Streisand), and the long dark night (many *years* long) of booze and pills. This particular roller coaster ended only when he saw the premonitory apparition of his own dead body onscreen at the end of *A Star Is Born*, and was stricken into sobriety. It was that, and the birth of his daughter Casey, he says, that reformed him.

"I wanted to see her grow up. For a long time I'd thought of myself as wearing a bullet-proof vest. Either that or I'd die young like the great ones, Hank Williams, Kit Marlowe. But I had a vision of Casey and Rita [Coolidge, the singer who was his second wife] standing there without me, and I didn't want that."

At forty-nine, he has married a third time (to a former law student twenty years younger than himself), produced two more Kristoffersons, and is a committed family man. He's got a great swatch of land overlooking the Pacific Palisades but lives simply (shades of *Alice*), and is glad he stayed around for his own life, despite a number of disappointments.

One of the bitterest was *Songwriter*, the recent movie he did with Willie Nelson, which failed at the box office, but is fast acquiring a deserved cult reputation in cassette. As directed by Alan Rudolph, it's a loose-jointed, affectionate look at the buoyantly crazed country-music scene with fine performances not only by Nelson and Kristofferson, but by Lesley Ann Warren as an overwrought singer, and Melinda Dillon as an ex-star and Nelson's wife.

"The executives shelved it," Kristofferson says, "or as they now call it, they 'plateaued' it. It sounds like a new word for intimate carnal knowledge." Kristofferson pauses, grins. "If you're at a Hollywood party and the guys start talking about 'plateauing' you'd better keep your backs to the wall."

Again, one feels Kris Kristofferson's clear-sightedness. He is not out tackling wild horses, real and spiritual, like that other cerebrally erotic (and nostalgically Western) actor, Sam Shepard. While Shepard is always testing and proving himself as the rugged male, Kristofferson has settled into himself, accepted the world with a melancholy grin, a joke. Shepard's demons are always in a white-hot fury, Kristofferson's are held at bay. The bad dreams and sleepless nights are there, and they come through in the haunting Dylan-like side of songs like "Casey's Last Ride." But they don't intrude like a badge of torture.

I mention to Kristofferson how, at the time, the ending of *Alice Doesn't Live Here Anymore* in which he sweeps Ellen Burstyn off into the sunset with him, was criticized as being too good to be true.

"Actually, that wasn't the way the film was supposed to end," he says. "In the script, there was a big fight between me and Ellen, but I said I couldn't do it that way. I would simply go. I'd say pack your bags and I'll take you. I don't care about the ranch and the possessions. A lot of people say, oh sure, Kris Kristofferson from the school of hard knocks just comes along and says, 'Hell, I'll drive you to California.' But that's the way I am. If something or somebody came along I felt that way about, I'd always drop it all. To my credit or shame." ▽

DIANNE WIEST

(Continued from page 360)

thought they'd let me in because it was quirky. But I'm talking about the dark moments during the long, dry spells between jobs."

At least for the present, the dark clouds have been banished. A kind of affectionate awe comes over Wiest when she talks about her director in *Purple Rose* and *Hannah*. "When I told Woody that I was going to do this interview he said, 'For God's sakes, don't tell them the truth—that all the actors gather together in a corner before a scene and say, 'How the hell can we bail this poor bastard out.' "

Actually, she rushes to add, nothing could be farther from the truth. "He's a brilliant director. Just extraordinary. He's very specific. He knows exactly what he wants, but within that he'll let you try anything. He writes these incredible scripts, and then he says to change anything you're not comfortable with. It's a situation where you really can't go wrong. Given the fact that Woody writes it, that he directs it, and that a lot of my scenes in *Hannah and Her Sisters* are with him, I would've had to work very, very hard to be bad. When I think back on his movies, I can't remember a bad performance. There's no such thing as a bad performance in a Woody Allen movie."

Wiest isn't the first actress to forge a comic style out of neurasthenia—the obvious comparison is Diane Keaton—but we sense that her nerve-jangled edginess comes from more deeply within her than other performers'. Wiest doesn't allow her manic flourishes to degenerate into ditsy schtick. She has the talent that Elaine May had of seeming both smarter than everyone else and out of it at the same time. But Wiest is Elaine May on speed. As Holly, she's an emotional quick-change artist. Her thoughts all seem to

come at once, and her moods shift so rapidly that we can barely keep up with them. When she's talking to her sister in one scene, her words tumble out rapidly in a breathless string, like those of a game-show contestant trying to beat the clock. Watching her, you sense that there's a constant battle raging inside her head over the controls. And yet, somehow she seems responsive and alive, plugged in, as if low-grade hysteria were a higher form of consciousness.

"Holly's just such a nut," Wiest says fondly. "And I don't mean that, you know, as something bad. I mean she's a serious nut. She's really searching—like everybody in the movie is searching—for something that she can do halfway decently. And, of course, for love."

There's a plaintive chord in Wiest's acting, a note of tainted dreams and disappointments. This is true not only of her more serious characters but of her comic roles, too, which may begin to explain why she's able to move back and forth between comedy and tragedy with such ease. There is something of the child who never grew up in her, a little girl in a tattered dress, innocent and abandoned. She carries a weight of sadness in her eyes. One can easily imagine the drowsy wistfulness that she recently brought to her role as the sleeping-sickness victim waking from a twenty-nine-year coma in Pinter's *A Kind of Alaska*. Her down-at-the-heels prostitute in *The Purple Rose of Cairo* is a game trooper, but when she lets down her guard you can see how worn away she is inside. Her characters always work on more than one level at once. They often have an abstracted, off-in-the-clouds look about them, as if they were attending some stray thought.

And yet they seem hypersensitive to the forces around them, as if they were missing their outer layer of skin. As the battered wife in *Independence Day*, Wiest gave one of the most painfully affecting performances of the 'eighties. It's rare to see an actress allow herself to be as exposed, as naked, as Wiest was there. In the film, she spoke in a tiny, choked-back voice, like the voice of a broken child, and her eyes, which seemed raw and swollen with anxiety, had a haunted look, as if at any moment she expected a safe to drop from the sky onto her head. There was a hushed, intimate quality to her scenes, as if all her lines were delivered in a whisper. Just to raise her voice, it seemed, would shatter her world into a million pieces.

The high-strung eggshell fragility that was part of her performance in *Independence Day* is a trait that often surfaces in her characters. Critics noticed it in her portrayal of Maggie, the wounded actress in *After the Fall*, particularly in her final, excruciating suicide scene. Some people were baffled when Wiest was chosen to play Maggie, Miller's tragic, not too thinly disguised portrait of Marilyn Monroe. But Wiest has Monroe's helpless vulnerability. And, like Monroe, she has turned the bereft, all-alone-in-the-world tremulousness of her characters into a potent form of seductiveness.

In addition to her work with Woody Allen, last year Wiest made her debut as a stage director with a production of Stephen MacDonald's *Not About Heroes*. And Wiest says that, from the work of mounting the play, which deals with the friendship between Wilfred Owen and Siegfried Sassoon during World War I and starred Edward Herrmann and Dylan Baker, she learned a great deal about directing, but perhaps even more about acting. "My respect for acting went way up," she says with a sly edge to her voice, "and my respect for directors stayed just about where it was, which is not too high. The actors are required to be so incredibly vulnerable—you just have to give yourself over to this part and trust the director, hoping that this person out there is some kind of adequate mirror. It's a lot rougher than directing. Directing is more like conducting—you're manipulating from the outside. You can disappear when the curtain goes up. But when you're acting, it's you. You're alone."

Directing also appealed to her for a reason that, again, had something to do with her experience as an actor. "My favorite time is rehearsal," Wiest admits. "Very rarely have I been able to do in performance what I'm able to do in rehearsal. I'm much better in the freedom of that period when you're not being judged. Everything is geared to opening night and to the reviews. In rehearsal, it's just geared to the exploration of the character. You can sort of dive off in any direction. And so it's constantly exciting.

"I mean, I look at Jessica Tandy, who can do things for five years, and every night is like opening night. And I'm just not cut out of that bolt. For me, it's something more frightening than boring. It's more like being trapped. To me, repetition is repetition. And to pretend that you're still discovering it, or still feeling it, or still getting something new, is all—I don't know—malarky. You know, it's sort of like you've eaten the oyster and you're left playing with the shell, and I want to go on and find the next oyster."

With most of her time in the last year taken up by her work in film, Wiest hasn't devoted as much of herself to acting onstage as she is accustomed to. She wouldn't mind a directing job—"I think I'm ready to creep along now," she says, "maybe have three actors and a set change"—and the prospect of working again with Woody Allen doesn't sound so bad either. But more than anything she wants to get back on stage. "Actually," she says with her shoulders hunched up around her ears, "I can't wait to get back up there. Do my usual Manhattan Theatre Club or Second Stage for the few literary souls who frequent those theaters, you know, a little Chekhov, a little Ibsen, a little Pinter. I'm in heaven. Short runs. I'm in heaven." ▽

> Wiest seems responsive and alive, as if low-grade hysteria were a higher form of consciousness

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VACCINES

(Continued from page 391)

cides to kill the mosquitoes that carry the infection—have virtually broken down.

A generation ago, malaria had been largely eliminated from much of the world. Then, in a rapid series of events, mosquitoes developed resistance to insecticides, and their infective parasites became resistant to the antimalarial drugs chloroquine and fansidar. Even quinine, the classic malaria drug, and the newer compounds designed to overcome the resistant strains of malaria were swiftly met with still newer strains, resistant to each drug as it came along. In the last ten years, the number of malaria cases has increased significantly worldwide.

Malaria today kills an estimated four million people each year. Actual cases are estimated at between two hundred million and four hundred million. Epidemiologists keep an anxious eye on cases that occur in this country. In recent times, all malaria patients were infected elsewhere. But if a U.S. mosquito should bite an actively infected malaria patient, the disease could start to move; and the carrier mosquito is likely to be insecticide-resistant, and its infectious parasite may well be resistant to drugs.

Twenty years ago, when the international malaria eradication program began to falter in the face of drug and insecticide resistance as well as economic constraints, the United States Agency for International Development placed its faith and funds into the quest for a malaria vaccine—an effort doomed, said some experts, because of the complex three-stage life cycle of the infective parasite and because of the distinct types of *Plasmodium* producing four kinds of malaria in humans. A vaccine against a parasite had never been produced. But USAID pressed on, organizing a network at seventeen universities and other research institutions.

Today, some two decades and about forty-three million dollars later, the effort has borne the first malaria vaccine, which has been effective in test tubes and in animals and now awaits approval by the Food and Drug Administration for the start of human clinical trials. With high achievements in production, distribution, and financing, the malaria vaccine could be ready for use in about a decade.

BEFORE TOMORROW'S TRIUMPHS, TODAY'S PROBLEMS

The malaria vaccine development effort, now near its goal, has harnessed the facilities of government, academic research, and industry. Other innovative work in immunology, such as vaccines for AIDS and cancer, will almost surely require the same kind of resources. Meanwhile, in the United States, supply shortages of some important existing vaccines are turning up.

Availability of vaccines depends almost entirely on the willingness of drug manufacturers to produce them, and for many firms vaccine production has become unprofitable or potentially costly because of lawsuits for injuries claimed to be caused by vaccination. For a number of essential vaccines there's only one manufacturing source, a risky situation for public health if a factory problem occurs or if the firm

decides to go out of business.

The government's Centers for Disease Control established a stockpile program in 1983, in order to provide enough vaccines to meet national needs for six months in case of interrupted supply. The stockpile is growing, and should be at 67 percent of the goal by the end of this year.

NEEDED, A NATIONAL VACCINE COMMISSION

To tackle such immediate problems and to see that tomorrow's high-tech vaccines do not become an unrealized dream, a committee of distinguished scientists was assembled by the National Academy of Sciences' Institute of Medicine. The special panel, known as The Committee on Public-Private Sector Relations in Vaccine Innovation, worked for two years, identifying problems and examining plans for solving them. In their recently released report, the committee outlines what the nation needs to maintain and extend the control of infectious disease in this country, and to move on to disease-preventive measures worldwide.

First, the Committee stated, a permanent national vaccine commission should be chartered by Congress. It would supervise and assure the nation's vaccine supplies and would oversee research and development of the new vaccines. And it would serve as a center for public information and education on preventable infectious diseases and vaccination. The commission should also look after the interests of people who may be injured by vaccination, said the committee report, since they incur such risk while protecting not just themselves, but others. ▽

DAILY ABDOMINAL SHAPE-UP

(Continued from page 379)

from one level to the next: Once you can complete the total number of repetitions effortlessly. Note: If you have trouble keeping your back rounded during the next-level workout, you may have progressed too quickly; go back to the less difficult level for another week or two.

How fast results? That depends on the level of abdominal "fitness" you start with...but, you should see a difference in the shape of your abdomen once you have thoroughly mastered each level (provided, of course, you are also keeping up aerobics...and are not eating many more calories than you expend each day).

Abdominal structure Key to understanding how to "work" your abdomen: recognizing that there are three muscle groups to be exercised...the **rectus abdominis,** which runs up the middle of the abdomen, from the base of the rib cage to the pelvis...the **transversus abdominis** muscles—two long, thin muscles on either side of the abdomen...and the **external oblique** muscles, set at oblique angles to the body at the outer edges of the trunk (these latter muscles, if untoned, contribute to the formation of "love handles").

"Most abdominal exercises work only the rectus abdominis, neglecting the transversus and oblique muscles," said Dr. Dominguez. What's needed: exercises involving *twisting* motions to work the other two muscle groups.

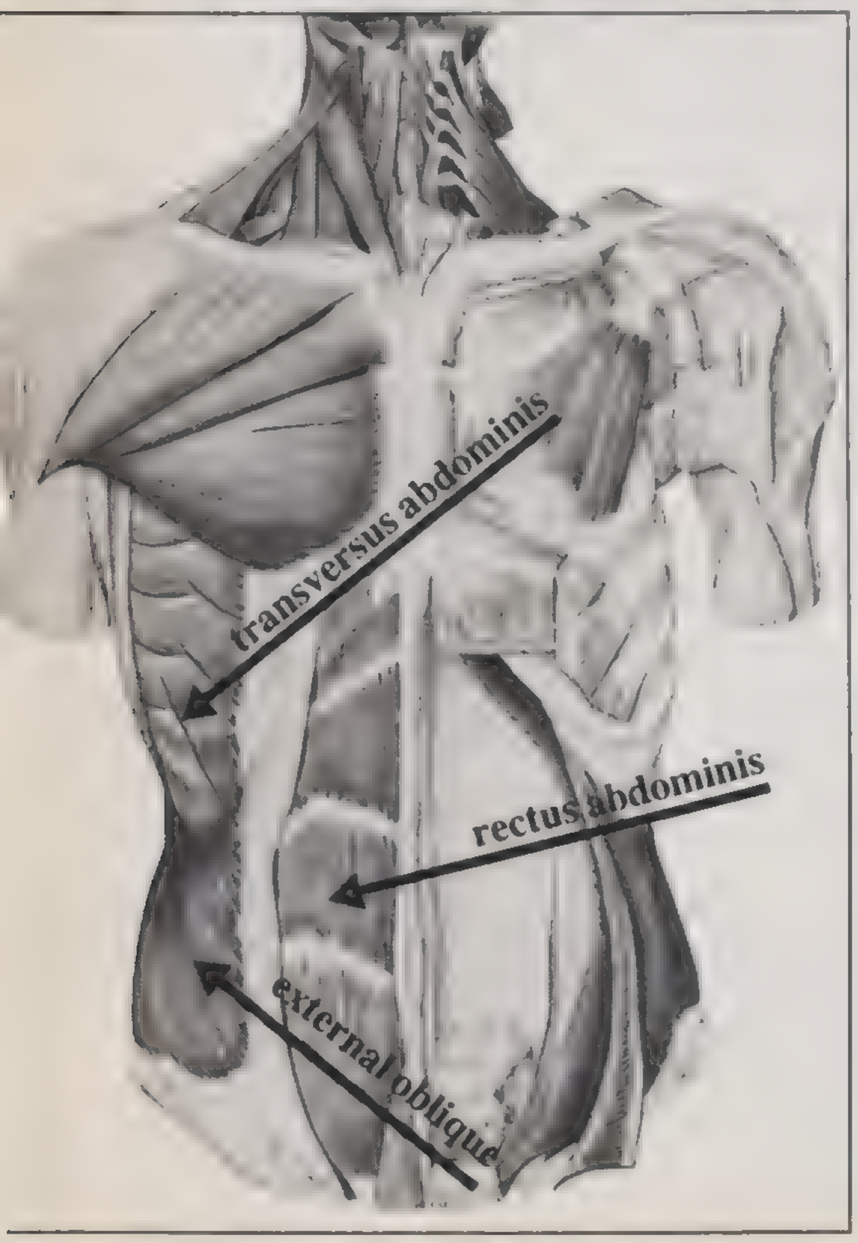
Truth about sit-ups How can sit-ups, a classic abdomen-whittler, fail to tone the abdominal muscles? "When sit-ups are done with legs straight out, feet hooked under something, and hands behind the head, the natural tendency is to rely on the hip flexors—the muscles that cross over the front of the hips—to lift the upper body. Ironically, building the hip flexors tends to give the abdomen a *rounder*, not a flatter, shape," explained Battistone. For this reason, exercise experts now advise women do *bent-knee half sit-ups*, keeping feet flat on floor (an ankle weight on top of each foot can help to keep feet in place). Contract abdominal muscles to lift the upper body half-way off the floor; this will prevent the stress of the movement from being concentrated in your lower back.

"Your abdomen and lower back should lead the upper body upwards, with your chest and shoulders curled rather than coming straight up," said Battistone. "If your form is correct, you'll feel the pull in the center of your abdomen, not in your shoulders. Try not to cross your hands behind your neck, but to hold your arms straight out in front of you; this will help you to avoid the tendency to allow your hands to pull up your body."

A pelvic tilt is one of the best ways to strengthen the abdominal muscles while protecting the back...but it is a movement, experts note, that few women do correctly.

"Doing a pelvic tilt correctly involves a simultaneous contraction of the gluteal, or butt, muscles and downward pressure of the contracting abdominal muscles," said Valery F. Lanyi, M.D., associate clinical professor, rehabilitation medicine, NYU Medical Center. "It is an exercise that should *always* be done with a rounded, not an arched, back and should ideally be held for five-to-six seconds."

—SHARI MILLER SIMS



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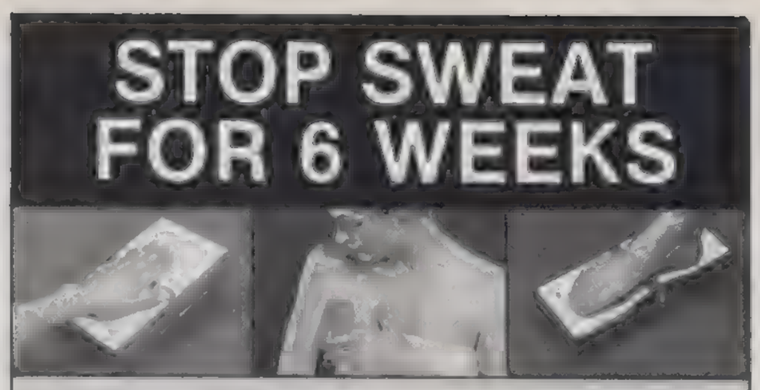
VOGUE, February, 1986



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(Continued from page 378)

the body core in a proper alignment.

One of the best exercises to help you to acquire this proper posture is a **pelvic tilt:** Lie on your back, with knees bent, and roll the pelvis up off the floor slightly, without arching your back. Achieving the pelvic-tilt alignment when you stand up may require some effort. The reason: Most women have a relatively lower center of gravity than men. The pull of gravity means women often walk with a slightly arched back—known as "lumbar lordosis." An upward tilt to the pelvis combats that natural tendency, puts the back and spine in a proper, healthy position.

"When you have excessive lordosis, the upper and lower vertebral bodies are compressed, and you tighten the vertebral canal behind the spine," said Dr. Lane. "Many nerves run through that canal. A lot of back pain is really a nerve impingement syndrome." Tipping the pelvis upward causes the spine to straighten and the vertebral canal to expand, so there's less pressure on the nerves running through. The result may be to relieve some back pain.

Getting the abdominal area into good shape requires specific exercises (see chart, pages 378, 379); most exercise programs don't work abdominal muscles adequately. "People usually exercise by swinging their limbs, not involving their trunk," said movement therapist Marianne Battistone. Strong abdominal muscles help you to coordinate arm/leg movements and gain better control of other muscles. Most aerobic activities (swimming, running, aerobic dance) other than contributing to overall weight loss, have little effect on the abdomen.

BODY FAT

Researchers now believe that a firm abdomen also may be important to overall health. "There's evidence that a waist circumference equal to or greater than the hip circumference indicates a health problem," said Theodore Van Itallie, M.D., professor of medicine at Columbia University, and co-director of the Obesity Research Center at St. Lukes-Roosevelt Hospital. "It's a good indicator that you're at high risk for stroke, heart disease, and diabetes."

Fat that accumulates in the hips, buttocks, and thighs is less likely, however, to be associated with major health problems than fat located at the waist, abdomen, and/or upper body. When there's an excessive accumulation of subcutaneous fat around the waist and abdomen, there's also likely to be more internal fat inside the abdomen. This latter type of fat—intra-abdominal fat—appears to be the most dangerous for your overall health. Researchers still aren't sure why that's true, but Dr. Van Itallie theorizes that intra-abdominal fat may be associated with undesirable metabolic functioning. "Much of the fat in the abdominal cavity drains directly into the liver," he said. "That could overload the liver with fatty acids—reducing insulin sensitivity, and thereby potentially promoting diabetes."

Fatty layers in hips and thighs are less dangerous—but also less easily lost. "Current evidence suggests that abdominal fat is easier to mobilize than hip fat," said Dr. Van Itallie. "So if you go on a weight-control program, it's more likely to rapidly affect your abdomen and upper body than your buttocks and thighs."

"A woman stores fat in her hips and thighs to be ready for childbearing and lactation," said Dr. Van Itallie. "That fat is considered vital and precious. It can be set aside even if the woman doesn't have a lot of fat elsewhere. To lose it, a woman would have to severely slenderize the rest of her body."

Very few women are likely to have flat abdomens unless they have a genetic predisposition to it. Battistone points out that the body type of a woman who is tall, slim-hipped, with a narrow pelvis usually allows for less fat accumulation.

"As time goes on, it's more difficult for a woman to lose extra fat," added Battistone. "If a woman starts exercising early—and tries to keep her body fat down—there's a chance less fat will accumulate. By the time a woman is forty, she can exercise her abdominal muscles into 'perfect shape,' and diet until she has a reasonable level of body fat—but her abdominal fat will not necessarily change. A woman has to accept that."

"Researchers now believe that a firm abdomen also may be important to overall health. There's evidence that a waist circumference equal to or greater than the hip circumference indicates a health problem"

One dramatic but controversial way to reduce abdominal fat however is suction lipectomy. A plastic surgeon makes an incision in the abdomen, inserts a tube, draws out the fat. It's not magic: only certain women are candidates for the procedure; and there can be surgical complications. Suction lipectomy is considered major surgery and the pros and cons involved should be thoroughly discussed with a qualified surgeon.

DIET

Some women find that eating certain foods can cause abdominal bloating. While the distension is temporary, it can weaken muscles and tissue—making a firm abdomen even more difficult to achieve.

"If you tend to bloat, the most obvious advice is to limit sodium intake," said Barbara Levine, Ph.D., director of nutrition information at The New York Hospital-Cornell Medical College and Memorial Sloan-Kettering Cancer Center, NYC. "But *don't* limit fluid intake. That can backfire. If you're on a diet that's high in fiber, for example, you need to drink a lot of water. Otherwise, you'll get a lot of distension and gas. The water seems to help with fiber transit."

Milk products may also cause bloating and gas in some people. The problem: Many adults don't make enough of the enzyme lactase—which is needed to break down lactose, or milk sugar. The lactose remains undigested, causing unpleasant intestinal upset. (Best advice: Substitute yogurt or specially produced milk and cheese products that are lactose-free and enable a woman to meet vital calcium requirements.)

The most common cause of abdominal bloating in women, however, is premenstrual water retention. "It's a very real occurrence, though experts disagree on why it happens," said Luella Klein, M.D., professor of obstetrics and gynecology, Emory University, Atlanta. "It may be caused by the increase in estrogen and progesterone levels during the last half of the menstrual cycle. Women taking oral contraceptives may notice even more bloating."

Most experts oppose using diuretics for normal bloating. "It's irresponsible and potentially dangerous," said Dr. Van Itallie. "Unless you are under a physician's care, taking a diuretic poses an unjustifiable risk."

A better alternative: eating foods that fight water retention. "Eat foods high in potassium—it's a natural diuretic," said Dr. Levine. "Potatoes are probably the best source; then bananas, orange juice, broccoli, melons. As a general rule: most fruits and vegetables are low in fat, high in potassium."

HORMONES

Even if you don't retain water, you may notice other premenstrual abdominal changes. "The increase in progesterone at the time of ovulation decreases muscle tone," said Dr. Klein. "Involuntary muscles, including those in the gastrointestinal tract, are most affected." The result may be abdominal distension that lasts until the progesterone level goes down again, at menstruation.

Nothing, however, stresses abdominal muscles as dramatically as pregnancy. In addition to the obvious strain caused by the growing fetus and expanding uterus, pregnancy hormones also cause muscles to relax. "If you have poor muscle tone before pregnancy, it will be worse afterward," said Dr. Klein. "But if you're in good condition to start, you can keep exercising fairly strenuously throughout your pregnancy." Strong abdominal muscles may make pregnancy and delivery easier; they certainly make recovery quicker. Even if you're in good shape, it can take three to six months after a baby is born to return to optimal muscle tone.

Dr. Klein has found that postmenopausal women often have very poor abdominal tone. "As you get older, there's a natural decrease in muscle mass. If a woman becomes more sedentary, she's sure to lose abdominal tone."

Key to preventing that: exercise that strengthens muscles, makes excessive weight gain less likely. Your abdomen may not be perfectly flat—but it can be toned, firm, healthy. ▽

CONFIDENT COLOR FOR HAIR

(Continued from page 376)

in "do-it-yourself" color. A perfect example: Streaks 'n Tips Color Glow from The Neslemur Company which adds a wide variety of colors—some that "sizzle" with extravagant brilliance for night: burgundy, pink, gold; even blue, green, and neon lime. Another possibility—you can run your fingers through your hair to apply colored mousses (Colorific from Vidal Sassoon adds sheen and vibrancy). These colors don't come off on the pillow. They do come off—one, two, three—in the shower.

Other options to try this season: the mousse or gel that combines dyes with polymers, dried into the hair with a curling iron or hot rollers. The heat causes color to "grab" hold fast. Some experts call these "stains," and many have sunscreen to help protect color against fading from UV light and to resist fast washout. The most skilled stylists can virtually use any of the color classes or product types to their own advantage—mixing, changing to achieve their own creative goals. For example, many use the wide range of graded colors (deep, deeper, deepest, etc.) found in the "permanent" type of product, but use *water*, not peroxide, as the developer. The result; a more temporary effect.

On the West Coast at Umberto's in Beverly Hills, Tomm DeDini is known for working haircolor with skin tone and "fashion" colors. For those who like burgundys, bronzes, he "weaves" different shades of gold and earth. For those who like lighter colors, he highlights with tones of olive, lemon, and almond.

Now, in the most cosmetic sense, haircolor is being used to enhance face shape. As Louis Licari says, "Most colorists know when hair is too light, it drains color from the face. To *emphasize* good skin color, *add* color to the hair. Today, home highlighting kits are also as surefire as they ever could be. . ."

Just as you can't deny the improvement that well-applied makeup, however minimal, can make to a face, so it is impossible to ignore the benefits of haircolor today, both in a positive cosmetic sense and—as an integral part of your total look—in a fashion sense, too. The truth is whatever you want to achieve is attainable. ▽

FASHION INFORMATION

36: Hat, Marpolitan Store Gallery, NYC. Stain Guard gloves by Aris Isotoner. Altman's. Bracelets at Bonwit Teller; I. Magnin.

181: Large photo: Jacket, Azzedine Alaïa. Inset *left:* Headwrap, Christiaan's Knot. Patricia Field, NYC. Earrings, Stephen Dweck. Henri Bendel.

198: Photo *above left:* Jacket and blouse, Oscar de la Renta. Earrings, Patricia Von Musulin. Makeup, Andrea Paoletti for Puccio & Franco.

310: Earrings, rings, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Shoes, Calvin Klein. Attaché, Brigitte Cassegrain, NYC.

312: Turnout also at Sara Fredericks, Palm Beach; Dayton's. Earrings, Wendy Gell Jewelry. Fortunoff, NYC. Gloves, Portolano Products. Neiman-Marcus. Leg Looks by Burlington. Burdines. Shoes, Albert Nipon Footwear.

313: *Left:* Earrings, Susan Tamulevich. Leg Looks by Burlington. Macy's; Burdines. Shoes, Mario Valentino Boutique, NYC. *Right:* Gold bracelets, Kenneth Jay Lane. Red bracelet, Cathy & Marsha for Catherine Stein. Leg Looks by Burlington. Macy's; Burdines. Shoes, Charles Jourdan, NYC.

314: Hat, Patricia Underwood. Earrings, Isabel Canovas Boutique, NYC. Bag, Carlos Falchi. Shoes, Maud Frizon, NYC and Bal Harbour.

315: Turnout also at Jacobson's, FL. Coat, Carolyne Roehm. Earrings, Jose Bera. Bracelets, Jay Feinberg. Saks Fifth Avenue, NYC. Shoes, Mario of Florence, NYC.

316: Bracelets, Hermés, NYC; Dallas; San Francisco. Polo/Ralph Lauren Scarfs. Ralph Lauren Footwear. March at Polo/Ralph Lauren, NYC; Polo/Ralph Lauren, Washington DC.

317: Bracelets, Jay Feinberg. Bonwit Teller; I. Magnin. Watches, Emerich Meerson. Bloomingdale's; Bullocks Wilshire. Calvin Klein Eyewear. Cohen's Fashion Optical, NY and FL; Tuckerman Optical, Columbus OH and Minneapolis MN. Shoes, Calvin Klein.

318: Turnout also at Nordstrom, Washington. Earrings, Barry Kieselstein-Cord. Bag, Carlos Falchi. Bloomingdale's; Gidding-Jenny, Cincinnati OH; Indianapolis IN; Carlos Falchi at The Remington, Houston. Sandals, Calvin Klein. Attaché, Zero Halliburton. Crouch & Fitzgerald, NYC.

319: Bill Blass also at Nan Duskin; I. Magnin. Bag, Carlos Falchi. Bloomingdale's; Neiman-Marcus; Carlos Falchi at The Remington, Houston. Givenchy Hosiery. Shoes, Mario of Florence, NYC.

320: Jacket, Calvin Klein. Gloves at Bloomingdale's; Carlos Falchi at The Remington, Houston. Bracelet at Isabel Canovas Boutique, NYC.

321: Turnout also at Jamie, Nashville TN. Earrings, Wendy Gell Jewelry. The Great Salt Marsh, NYC. Bracelet, Wendy Gell Jewelry. Shoes, Donna Karan New York. Bloomingdale's.

322: Turnout also at Martha, Palm Beach and Bal Harbour. Hat, Patricia Underwood. Henri Bendel; Gidding-Jenny, Cincinnati OH and Indianapolis IN. Attaché, Zero Halliburton. Crouch & Fitzgerald, NYC. Silk Reflections by Hanes Hosiery. Shoes, Mario Valentino Boutique, NYC. Theresa Wigs, NYC.

323: Watch, Emerich Meerson. Bracelets at Barneys New York; M&J Savitt Salon at Stanley Korshak, Chicago; I. Magnin. Wig, Theresa Wigs, NYC.

324: Turnout also to order at Frances Heffernan, Winnetka IL. Earrings, Stephen Dweck. Bergdorf Goodman; Carlos Falchi, Dallas and Houston. Bag, Judith Leiber. Evan-Picone Hosiery.

325: Geoffrey Beene shawl. Earrings and bracelets, Isabel Canovas Boutique, NYC. Gloves, Sachiko for La Crasia.

326: Earrings and bracelet, Wendy Gell Jewelry. Mishon Mishon, NYC; Ultimo, Chicago; Glitz, Los Angeles. Gloves, Portolano Products. Bergdorf Goodman.

327: Earrings, Stephen Dweck. Martha; Knit Wit, Philadelphia; Lou Lattimore, Dallas.

328: Earrings, Stephen Dweck. Barneys New York; Rachel Broumand, Indianapolis IN. Bracelets, Patricia Von Musulin. Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus.

329: Turnout to order at I. Magnin. Earrings, Wendy Gell Jewelry.

330: Turnout also at Alexander Beegle, Virginia Beach VA; Barbara Jean, Little Rock AR. Skirt only at Rich's. Earrings, Virginia Estrada. Henri Bendel. Bracelet, Wendy Gell Jewelry. The Great Salt Marsh, NYC; Shirley Allen, Sanibel Island FL. Christian Dior Legwear. Shoes, Maud Frizon, NYC and Bal Harbour.

331: Turnout also at Stanley Korshak, Chicago. Earrings, Marieluisa Stern for Stigi. Henri Bendel; Katie Scarlett, Cedarhurst NY. Belt, Ruza Creations. Altman's; Woodward & Lothrop. Cuff, M&J Savitt. Christian Dior Legwear. Shoes, Maud Frizon, NYC and Bal Harbour.

332: Head wrap, Christiaan's Knot. Accessories, Chanel. Shoes, Anne Klein for Schwartz & Benjamin.

333: Earrings, Frederic of Brazil. Ciccio Bello, NYC. Bracelets, wrist to cuff: M & J Savitt. Barneys New York; Rocks, Short Hills NJ; Debra Fine Yohai. Bergdorf Goodman; I. Magnin. Shoes, Walter Steiger, NYC.

334-335: Bracelets, *(Continued on page 418)*

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FASHION INFORMATION

(Continued from page 417)

Stuart Freeman. Henri Bendel; Marshall Field's; Cattlebone, Pasadena CA. Belt, Ruza Creations. Henri Bendel; FB Ltd., Frontenac MO.

336: Shoes, Helene Arpels, NYC; Christina Lawrence, Beachwood OH.

337: Outfit also at Jacobson's, Ohio. To order at Liberty House of Hawaii. Bangles, Carol for Eva Graham. Saks Fifth Avenue, NYC. White bracelet, Jay Feinberg. Martha. Belt, Ruza Creations. Lord & Taylor. Shoes, Maud Frizon, NYC & Bal Harbour.

340: Jacket, silk jacquard. Earrings and ring, Marina B., New York and Geneva, Switzerland. Model on floor: bracelet, Steve Vaubel at Artwear, NYC.

341: Models standing: Marii pleated dresses. Model right: belt from Mary McFadden Couture. Barneys New York.

342: Model sitting: Dress also at Sara Fredericks, Boston. Ring, Buccellati, Trump Tower, NYC. Model standing: Marii pleated dress. Earrings, LALAoUNIS.

344: Bill Blass. Earrings, LALAoUNIS. Geoffrey Beene. Dress also at David Murray, Wichita Falls TX; Auer's, Denver. To order at Liberty House of Hawaii.

345: Marii pleated dresses. Model seated: Earrings, Pauletta Brooks for Fragments. Model standing: Earrings, Deanna Hamro for Fragments.

346: Mary McFadden Marii pleated pants, $930. Barneys New York.

347: Earrings, Atelier Janiye. Ring, Tone Vigeland.

361: Hair, Romaine Greene; makeup, Fern Buchner. Earrings, 110 West Antiques, NYC.

371: Marina B., NYC; Geneva, Switzerland.

372: Manicure, Elisabeth Drabinski.

373: Manicure, Elisabeth Drabinski.

374: Hairpiece, Theresa Wigs, NYC. Earrings at La Rue de Rêves, Soho, NYC; Freyas, Baton Rouge LA; Blair Woolverton, Jacksonville FL.

377: Earrings at Artwear, NYC.

380: Jacket also at North Beach Leather Stores, Las Vegas and Los Angeles. Calvin Klein wool jersey turtleneck and pants. Top, $118. Pants, $190. Macy's, Herald Square; Filene's, Chestnut Hill MA. Hair, Anthony de May for Glemby. Makeup, Leslie Lopez for Elizabeth Watson.

381: Earrings, Marieluisa Stern for Stigi. Henri Bendel. Bracelets, wrist to cuff: Carol for Eva Graham. Saks Fifth Avenue, NYC. Alexis Kirk. Danne Handbags and Accessories at Sara Fredericks, NYC and Palm Beach. Shoes, Prada.

382: Viscose/nylon sweater. Hair by Anthony de May for Glemby; makeup by Leslie Lopez for Elizabeth Watson.

383: Jacket also at Neiman-Marcus. For information on sweater, see page 382. Tahari cotton poplin skirt, $80. Tahari Boutiques, NYC and Newport Beach CA. Hair, Anthony de May for Glemby; makeup by Leslie Lopez for Elizabeth Watson.

384: Polyester jumpsuit. Top, Danskin. Head wrap, Christiaan's Knot. Patricia Field, NYC. Earrings, Isaac Manevitz for Ben-Amun. Mishon Mishon, NYC. Bracelet, Debra Fine Yohai. Henri Bendel. Belt, Ruza Creations. Henri Bendel. Gloves, Sachiko for La Crasia. Shoes, Prada.

385: Andre Laug wool jacket fabric, Agnona. Wool pants fabric, Gandini. Turnout also at Martha, Bal Harbour; Holt Renfrew of Canada. White cotton/Lycra top, Danskin. Lee Baumann, NYC; Moores Dancewear, Torrance CA. Sunglasses, Fiorucci. Twenty-Twenty, NYC; Scheer Optics, San Rafael, CA. Earrings, Marieluisa Stern for Stigi. Henri Bendel; Marcy G., Cherry Hill NJ. Head wrap, Christiaan's Knot. Patricia Field, NYC. Belt, Ruza Creations. Henri Bendel; Kaybee's, Providence RI.

386: *Left:* Head wrap, Patricia Underwood. Bergdorf Goodman. Earrings, Marieluisa Stern for Stigi. Gloves, Carlos Falchi. Bloomingdale's; Carlos Falchi at The Remington, Houston. *Right:* Jumpsuit also at Henry Harris, Cincinnati OH; Buccaneer, Denver CO; Jones, Los Altos CA. Hair, Anthony de May for Glemby; makeup, Leslie Lopez for Elizabeth Watson.

387: Double knit cotton jersey top and pants also at Jackson Graves, Minneapolis MN. Sunglasses, Gianfranco Ferre for Starline Optical. Optica, Trump Tower NYC. Shoes, Prada.

388: Wool gabardine coat; silk blouse; wool/polyester gabardine pants. Turnout also at Guy Laroche Boutiques, Atlanta; Houston; Newport Beach CA. Hair, Anthony de May for Glemby; makeup, Leslie Lopez for Elizabeth Watson.

389: Jacket and pants also at Wilkes Bashford, San Francisco. Hair, Anthony de May for Glemby; makeup, Leslie Lopez for Elizabeth Watson.

392: Rayon silk jacket. Earrings, bracelets, Robert Lee Morris for Donna Karan. Robert Lee Morris, NYC. Belt, Ruza Creations. Charivari, NYC. Yves Saint Laurent Footwear.

393: Turnout also at Lois Geans, Magnolia AR; Swansons on the Plaza. Bracelets, Marieluisa Stern for Stigi. Henri Bendel.

394: Rayon cardigan and shell. Pants also at Filene's; Rich's. Earrings, Stephen Dweck. Henri Bendel. Bracelets, Contemporary Creations, a division of Victoria Creations. Bamberger's, Paramus NJ. Anne Klein belt.

395: Earrings, Robert Lee Morris for Donna Karan. Robert Lee Morris, NYC. Belt, Ruza Creations. Shoes, Prada. Delman at Bergdorf Goodman; Mr. Jay, Millburn NJ.

396: Anne Klein jacket also at Rich's; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Hudson's; Dayton's. Pants also at Ivey's Carolinas; I. Magnin. T-shirt, Mary Green. Earrings, Sandra Enterline. Bracelets, Scooter. Calvin Klein belt. Shoes, Prada. Delman at Bergdorf Goodman; Wilkes Bashford, San Francisco. Donna Karan also at Charles Sumner, Boston; Ultimo, Chicago; Linda Dresner, Troy MI; Tootsies, Houston; Perkins Shearer, Denver. Body suit, skirt at Beaton's, Scottsdale AZ. Earrings, bracelet, Robert Lee Morris for Donna Karan. Robert Lee Morris, NYC.

397: Evan-Picone viscose/silk jacket and pants also at Jordan Marsh, Boston; Raleighs, Washington DC; Shillito-Rike's, Cincinnati and Dayton OH; Bullocks Wilshire. Raincoat, Giorgio Armani. Earrings, Stephen Dweck. Gloves, Sachiko for La Crasia. Rolex watch at Fred Joaillier, NYC. *Right:* T-shirt, Calvin Klein Underwear. Earrings, Carol for Eva Graham. Saks Fifth Avenue, NYC. Shoes, Prada. Delman at Bergdorf Goodman; Mr. Jay, Millburn NJ.

398: Cotton/polyester skirt. T-shirt, Hanro for Men. Earrings, Cara Croninger. Artwear, NYC.

399: Turnout also at Selber Bros., Shreveport LA; Lewin's, Wichita KS. Bracelets, wrist to cuff: Carol for Eva Graham. Saks Fifth Avenue, NYC; Godley Schwan; Tough Nuggies at Vincent Bruce, Huntington NY. Robert Lee Morris for Donna Karan. Robert Lee Morris, NYC. Gloves, Sachiko for La Crasia. ALL PRICES APPROXIMATE.

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